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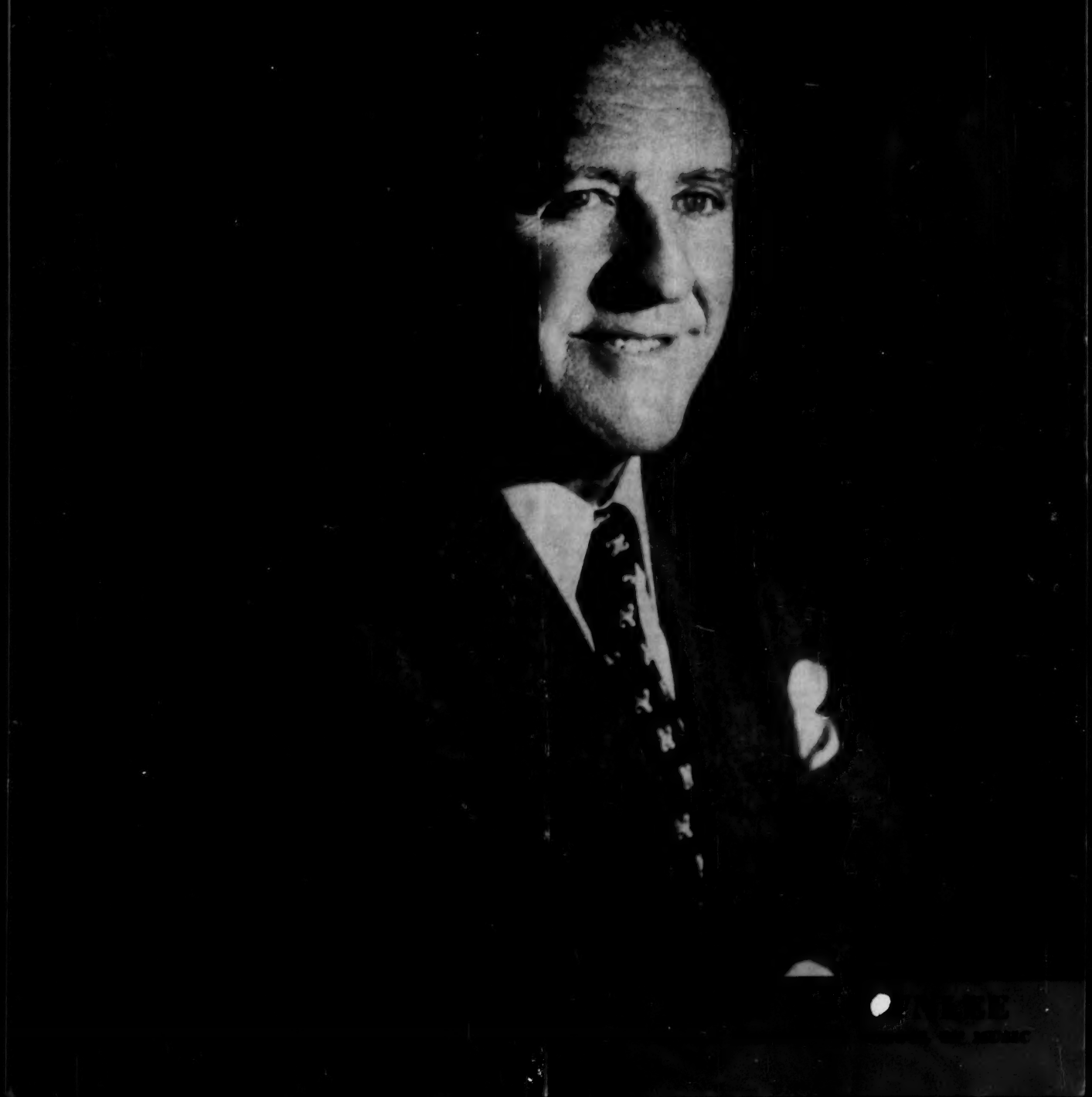

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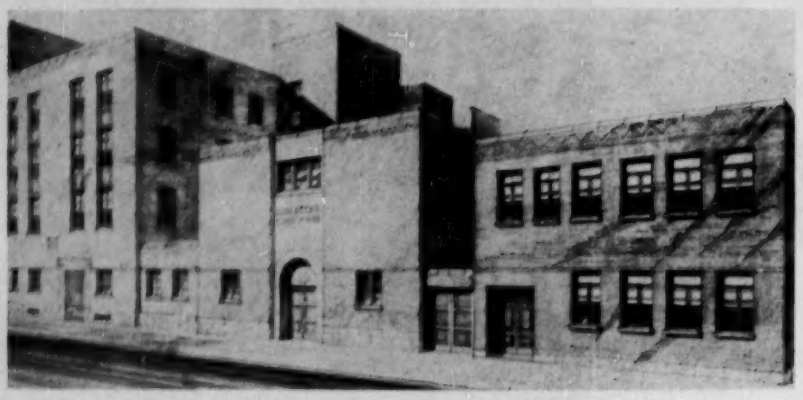

MANHATTAN SCHOOL OF MUSIC: A RECORD OF ACHIEVEMENT

"The physical plant of the School, over which Mr. Brownlee now presides, is magnificent, and the faculty resplendent."

By MARY CRAIG

LAST month, New York's Manhattan School of Music announced the appointment of John Brownlee as Director. We congratulate the School on the selection of an excellent administrator. We also congratulate Mr. Brownlee, who thus adds new laurels to his notable career in music. A new title, Trustees' Representative to the Administration and Director Emeritus, was established for Dr. Janet D. Schenck, whose inspiration spurred the founding of the School and whose devotion and ability have guided it through the years. It is a matter of felicitation to the trustees, faculty, and fortunate students that Dr. Schenck remains in active service.

Here I would like to insert a quote from the *Courier* of April, 1940:

> In 1914 on the upper East Side there was no opportunity for music or music study. There were 222 899 people living in that small district beteen 96th Street and 116th Street, and from Fifth Avenue to the East River. More than half of this number were foreign born, and 94.1 per cent were of foreign origin.
>
> But in all that district there happened to be no place where a musically artistic child offspring of those foreign races so deeply imbued with music, was able to secure really good instruction and through music realize a more complete development. There were no radios; there were no concerts to which they could gain admission.
>
> The conviction grew that there must be in the cities of modern America, schools of music for students who could not afford expensive conservatories or teachers; schools where people of all ages could . . . regain, through their contact with music, a reappraisal of values in living.
>
> It was a large vision, but friends were interested, and in 1917-1918 the new school was formed with its own self-perpetuating Board of Trustees. In March, 1918, Harold Bauer and Pablo Casals became the first two members of the Artist Auxiliary Board.
>
> In 1920 the School was incorporated under the Board of Regents of the University of the State of New York, receiving its permanent Charter in 1925. Subsequently the Charter was amended to permit the granting of Bachelor of Music and Master of Music degrees on the college level.
>
> Let's take a look at the *Musical Courier* report, January, 1956.
>
> It must have been nearly a decade ago that, on assignment one winter's night, I trekked northeast past the blocks of luxury apartments, past the El with its avenue of shops and brownstones, towards the wide grey river moving darkly between Manhattan and the Queens shore. In East 105th Street I came rather suddenly upon a group of connecting, clean-lined buildings with an air of permanence and well-being. It was "orchestra concert" night and the entrances were jammed with enthusiasts trying to make their way into the School Auditorium. Aided by a press pass, I succeeded. The concert presented as soloist with the Student Orchestra —and that is a misnomer, they played like young professionals—a pianist-composer in his own composition. The whole was so impressive in terms of accuracy, vigor, and musicality that, despite a heavy reviewing schedule, I requested tickets for other Manhattan School of Music events, and have gone seasonally for opera workshop (they staged several in Hunter Auditorium to meet attendance demands), solo and orchestral concerts, madrigal recitals, and choral presentations.

Out of the genius and personal charm of the founder, Dr. Schenck, the Manhattan School of Music has grown to its present eminence.

Dr. Janet D. Schenck needs no lengthy screed to testify to her achievements nor to the admiration and affection in which she is held. She has built greatly—and wisely. A trained musician, a skilled pianist, her experience and study here and abroad have motivated and mellowed the specialized work of a fine staff.

Australian-born John Brownlee, leading baritone of the Metropolitan Opera, President of AGMA (American Guild of Musical Artists), came to the Manhattan School of Music as Head of the Voice Department three years ago. He was the unanimous choice of the trustees for Director, one stipulation being that he would not terminate his active singing career. Upholding the dignity and efficiency of the School is Martin Sokoloff in the post of Administration Coordinator. (The *Courier* owes him a special debt of thanks for cooperation in supplying us with pictures and news releases.)

The physical plant of the School, over which Mr. Brownlee now presides, is magnificent, and the faculty list resplendent. (I wish there were space to name the outstanding artists who adorn the Manhattan roster.)

A few of the projects on the ambitious agenda bear mention: the 86-member orchestra of professional calibre (Jonel Perlea, conductor), which has presented first performances of 23 contemporary works, including the Franzosisch Suite of Werner Egk and the Symphony for Brass by Dr. Gunther Schuller of the faculty. (This work was performed this month by the N. Y. Philharmonic under Mitropoulos.) Granduates of the School have filled orchestra posts throughout the country in more than a score of major organizations.

The Opera Workshop also has a distinguished record. The *Cosi fan tutte* of last season and the premiere of Boris Koutzen's *The Fatal Oath* are indicative of the balance maintained between the standard operas and new works.

Departmental curricula are highly diversified. The lengthy list of available courses is interesting, especially those of a supplementary nature leading to Bachelor and Master of Music degrees.

Besides the fine Manhattan Orchestra, there are the Repertoire Orchestra, the Concert Band, and several chamber music groups.

Scholarship aid is provided in recognition of outstanding talent by endowments, which are, in themselves, perhaps the most eloquent testimony to the character of the Manhattan School of Music.

musical COURIER

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Seventy-sixth Year
November 15, 1956

nothing but

ANNA RUSSELL gently *remonstrating with Zulu drummer during recording session of her new Columbia LP, taped last month at an actual performance during the Johannesburg Music Festival.*

Bruno Walter To Retire as Guest Conductor of Philharmonic

In a letter to Bruno Zirato, Managing Director of the Philharmonic-Symphony Society of New York, Bruno Walter has announced his decision to discontinue his regular guest appearances with the Philharmonic after the current season, stating that "as an 80-year-old musician" he wished "to leave before age compels me to do so."

He indicated, however, that this would not be a complete retirement from conducting the Philharmonic. "I shall always remain their friend," he said, "and should you ask for my services for an extraordinary occasion, it will make me happy to comply."

Philharmonic Group Forms Cello Quartet

A unique ensemble, The Philharmonic Cello Quartet, has been formed by four members of the cello section of the New York Philharmonic-Symphony: Laszlo Varga, Martin Ormandy, Anthony Sophos, and Nathan Stutch. The group plans its first public appearance for late fall.

To expand the literature originally written for such an unusual combination of instruments, several American composers — Gunther Schuller, Alan Shulman, and Robert Starer — have been commissioned to write for the group, and others are to be invited.

Glenn Gould To Play in Russia

Glenn Gould, outstanding 24-year-old Canadian pianist, has accepted an invitation to play in Russia next spring, Walter Homburger, his manager, announced recently. The two-week tour will follow Mr. Gould's European debut as soloist with the Berlin Philharmonic Orchestra at the end of April 1957. In both Moscow and Leningrad Glenn Gould will appear twice as soloist with orchestra and give one recital. Not only will he be the first Canadian musician to play in Russia, but also the first pianist from North America.

The "Met" Announces TV Series

For the first time, the Metropolitan Opera will appear on a television series. Rudolf Bing, general manager, and Ed Sullivan have announced that contracts have been signed for the "Ed Sullivan Show" to present fully staged scenes from five famous operas on five Sunday evenings over the Columbia Broadcasting System.

Leading Metropolitan artists and conductors will participate. The orchestra of 60 players will be members of the Metropolitan Opera Orchestra.

The initial telecast will be on Nov. 25 with excerpts from Act Two of Puccini's *Tosca*. Maria Meneghini Callas will sing the title role and George London will be the Scarpia. It will be Madame Callas' debut before the television camera.

Dimitri Mitropoulos will conduct, and the stage director will be Dino Yannopoulos.

The Metropolitan's second telecast will be the finale of Act One, the love duet, from Puccini's *Madama Butterfly*, with Dorothy Kirsten and Mario Del Monaco. Agreement has been reached with Renata Tebaldi to appear on a subsequent telecast.

Senofsky Begins Debut American Tour

Berl Senofsky, winner of the coveted Queen Elisabeth of Belgium Award in 1955, the only American violinist ever to receive this honor, opened his debut American concert tour with the Chicago Symphony on Oct. 18 and 19 under the direction of Fritz Reiner, and has also been engaged to appear with 11 leading orchestras this season, including those of San Francisco, Cincinnati, St. Louis, Minneapolis, Seattle and Dallas. In addition, he will give recitals in major cities throughout the United States and Canada.

Malko Gets Sydney Post

Nicolai Malko has been named resident conductor of the Sydney Symphony Orchestra, succeeding Sir Eugene Goossens, who recently resigned.

Lippman Joins Barrett Mgt.

The Herbert Barrett Management announces the appointment of Joseph A. Lippman as an associate in the organization. Mr. Lippman, who is one of the most experienced and successful men in the concert field, has for the past 12 years been an executive of the National Concert and Artists Corporation, from which he has just resigned.

Mr. Lippman has been instrumental in the development of careers of many important artists and groups and has served as adviser to outstanding personalities of the concert and opera fields.

JOSEPH A. LIPPMAN

His comprehensive knowledge of the music profession and its problems has been indicated in numerous addresses before such organizations as the National Association of Teachers of Singing and the American Symphony Orchestra League. He has also appeared on radio and television panel discussions in various parts of the country.

Joerg Demus Wins Busoni Prize

Young Viennese pianist Joerg Demus has won the coveted Busoni Prize for 1956, after competing with keyboard artists from all over the world. As winner, Mr. Demus will be presented in a series of concerts throughout Italy, including engagements with the country's leading orchestras. He will also receive a cash award of 50,000 lire.

the news

Mitropoulos and Bernstein To Share Philharmonic Post

As the result of a request from Dimitri Mitropoulos that another conductor be appointed to share with him the full responsibilities of the Philharmonic-Symphony Orchestra, the Board of Directors of the Philharmonic-Symphony Society appointed Dimitri Mitropoulos and Leonard Bernstein as principal conductors for 1957-1958. In addition to conducting a substantial part of the season, they will share jointly the responsibility for the orchestra and general plans for the season. Other conductors of high renown will appear for limited periods.

The request received from Maestro Mitropoulos, stated that the time has come for him to yield to some of the numerous requests which he has received to conduct in the music centers of Europe, as well as to increase his activities with the Metropolitan Opera Association.

Mitropoulos, the Philharmonic-Symphony's Musical Director since 1951, remains Musical Director for the current season, which opened on Oct. 18. Bernstein, a native of Lawrence, Mass., will be the first native-born, native-trained conductor to hold such a post with the Philharmonic.

Sebastian, Goodman, and Serkin Set for ANTA Tours

■ John Sebastian, who is responsible for making the harmonica into a concert instrument, will tour the Far East under the auspices of the International Exchange Program of the American National Theatre and Academy, beginning in November. Mr. Sebastian will give concerts in Korea, Japan, the Philippines, Hong Kong, Vietnam, Cambodia, Malaya, Burma, Pakistan, India, Iran, and Iraq.

■ Benny Goodman and a full orchestra will make a six-week tour of the Far East beginning Dec. 3, in cooperation with the International Exchange Program of the American National Theatre and Academy.

The international good-will tour, with ANTA serving as the professional agent of the Department of State, will find Mr. Goodman starting the tour at the Bangkok Fair, Dec. 7 through 22. There they will perform as part of the Trade Fair Program of the U.S. Commerce Department's American Exhibit. After the two weeks in Bangkok they will tour Indonesia, Burma, Malaya, Philippines, Japan, Korea, Taiwan, Hong Kong and Vietnam.

■ Rudolf Serkin, the world-famous pianist, will tour India under the same auspices, appearing in Ahmedabad, New Delhi, and Bombay late in November. He will play for the UNESCO Conference, which will be in session in New Delhi. These concerts in India will mark his first tour for ANTA's International Exchange Program.

Ellsasser Appointed Minister of Recitals

Los Angeles' First Congregational Church, largest church of that denomination in the world, and the oldest in the city, has just made musical history with the appointment of organist Richard Ellsasser as Minister of Recitals, the first such appointment in any church anywhere.

The post permits the use of the church building as a regular concert hall, the recitals being in no way connected with the congregation's religious services. Beginning Dec. 2 Mr. Ellsasser will present regular Sunday night concerts. Mr. Ellsasser's appointment provides for a leave of absence to cover his annual concert tour.

Simultaneously, Edward Nies-Berger, who collaborated with Albert Schweitzer on the complete organ works of Bach, has been appointed Minister of Music at the Church.

THOR JOHNSON (*left*), *Conductor of the Cincinnati Symphony, and* SERGIO PERTICAROLI (*right*), *young Italian pianist, who made an exciting U.S. debut with the orchestra in the Khatchaturian Concerto.* WALLINGFORD RIEGGER'S (*center*) *Overture for Orchestra (Op. 60) was premiered on the same program.*

Bruno of Hollywood

JOEY ALFIDI, *seven-year-old conductor, will lead the famed Symphony of the Air in his Carnegie Hall debut, Nov. 18.*

Camilla Williams to Sing *Aida* With Vienna State Opera

The young American soprano, Camilla Williams, will sing the title role in *Aida* with the Vienna State Opera on Nov. 18. She will also appear in the same role in Bern, in a concert version in Cologne, and on radio from Munich.

During her current European sojourn, Miss Williams also sang the title role in *Madama Butterfly* with the Volksoper in Vienna on Nov. 14. It was in this role that she made a sensational Vienna State Opera debut in April, 1955. The Volksoper production was billed as "Camilla Williams Returns" and a celebration was arranged in her honor.

Cosmetto Expands Concert Activities

Cleon Cosmetto, well known since 1947 as the American representative of The Little Singers of Paris (Les Petits Chanteurs à la Croix de Bois), famed boys' choir whose world tours support a home for underprivileged boys in Paris, is this season expanding his concert activities to include other artists and attractions. Joining him as an associate in the new concert activities is Mildred Shagal. Miss Shagal brings to the firm some twenty years' experience in all phases of concert management.

During 1957-58 Cosmetto plans to present the following new European artists in their first American tours:

Varel et Bailly with Les Chanteurs de Paris, top French song-writing duo in a program featuring their own compositions; Guy Fallot, 'cellist, and

Monique Fallot, pianist; the Kedroff Vocal Quartet.

The following will also appear under the Cosmetto banner: The Welch Chorale, a company of 35; Marcel Grandjany, world-renowned harpist; Hilde Somer, American pianist; and Jan Gorbaty, young Polish pianist who made his American debut in 1953.

Bach Aria Group Announces Town Hall Series

The Bach Aria Group (William H. Scheide, Director) has announced an expanded repertory for its series of three concerts at Town Hall on Wednesday evenings, Dec. 5, 1956, Jan. 16, 1957, and Feb. 13, 1957. The 1956-57 series will be more varied than any in the past. It will include Bach's instrumental and larger works for chorus, soloists, and orchestra.

All the distinguished members of the Group—Julius Baker, flute; Robert Bloom, oboe; Eileen Farrell, soprano; Norman Farrow, bass-baritone; Bernard Greenhouse, cello; Jan Peerce, tenor; Carol Smith, alto; Paul Ulanowsky, piano; Maurice Wilk, violin; and Frank Brieff, conductor—will take part in these programs.

Eleanor Steber will appear as guest with the Bach Aria Group on Dec. 5. This opening concert will be in memory of the late Erich Itor Kahn, distinguished composer and pianist and former member of the Bach Aria Group. George London will be heard in the final program on Feb. 13.

"Met" Regional Auditions Set

The National Council of the Metropolitan Opera has announced that Regional Auditions will be held in Seattle, Salt Lake City, Tulsa, Chicago, Cleveland, Minneapolis and New Orleans this season.

The National Council's Regional Auditions are held in cooperation with the Metropolitan Opera Auditions of the Air. The Regional Winner of each area is selected by a representative of the Metropolitan Opera and is brought to New York to audition for possible appearance on the Auditions of the Air. Cash awards of $300, $200, and $100 are made in each region, and finalists in most regions are presented in radio and television appearances. The regional winners also compete for the F.K. Weyerhaeuser scholarship of $2000, and for two Fisher scholarships of $1000 each; as well as the awards of the American Broadcasting Company, open to all contestants on the Metropolitan Opera Auditions of the Air.

The first of this season's regional competitions was held in Seattle on Nov. 11. The Southeastern region has been added to the program this year, and contestants from Louisiana, Mississippi, Alabama, Georgia, Florida, Tennessee, and North and South Carolina will have the opportunity to compete for the first time in New Orleans. Sponsored by the New Orleans Guild, this audition is scheduled for Feb. 28.

Other dates announced are: Salt Lake City, Jan. 25; Tulsa, Jan. 27; Chicago, Feb. 9; Cleveland, Feb. 11; Minneapolis, Feb. 12.

Winifred Cecil Presents "The Joy in Singing"

"The Joy in Singing," popular lecture-recital series conducted by Winifred Cecil, will be held in New York's Town Hall on Tuesdays at 5:30, starting Nov. 20 and ending Feb. 5. The series is conceived with the twofold purpose of enriching the listener's enjoyment through knowledge of the songs discussed and offering the singer the combined advantages of an opportunity of performance before a discriminating audience and constructive criticism. Among the pianists and composers assisting Winifred Cecil will be Celius Dougherty, Gibner King, Nathan Price, and Paul Ulanowsky.

Singers wishing to participate on a performing basis should telephone the Town Hall Concert Department, Judson 2-2424, to arrange auditions.

Concert Choir Announces Town Hall Series

The American Concert Choir (Margaret Hillis, Musical Director and Conductor) has announced the programs for its 1956-57 series at Town Hall, beginning on Monday evening, Dec. 10, 1956. Other concerts take place on Monday evening, Jan. 14, 1957, Friday evening, Feb. 15, 1957, and Friday evening, April 26, 1957. The American Concert Choir will be joined by The American Concert Orchestra for each of the programs.

The series will feature such great choral works as J. S. Bach's "St. John Passion" and "Magnificat," Mendelssohn's "Die Erste Walpurgisnacht," Haydn's Mass in D Minor ("Nelson"), as well as Honegger's "Judith," the world premieres of Ned Rorem's "The Poets' Requiem," Ludwig Gruenbaum's "Seven Prayers," and the American premiere of Luigi Dallapiccola's "Cori Di Michaelangelo Buonarroti Il Giovane."

Artists who will take part in the series include Adele Addison and Ellen Faull, sopranos; Betty Allen, mezzo-soprano; Florence Kopleff, contralto; Blake Stern and Richard Verrau, tenors; Donald Gramm, Frank Guarrera, Mack Harrell, Nicola Moscona, and Kenneth Smith, bass-baritones.

"Backstage at the Philharmonic" Returns for Second Year

Because of the enthusiastic reception given last season to the N. Y. Philharmonic-Symphony's first series of lecture-discussions for subscribers, "Backstage at the Philharmonic," a second season of these events has been scheduled, again with Dr. Carleton Sprague Smith, well-known musicologist, as moderator.

Dr. Smith, Chief of the Music Division of the New York Public Library and a Director of the Society, will preside over each of the four lec-

PAUL CRESTON

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ture-discussions, for which he will be joined by a panel of internationally known authorities in the arts.

Following are the discussion topics and members of the panels:

Dec. 6—"The Choral Works of Handel": J. M. Coopersmith, Julius Herford, Margaret Hillis, Hugh Ross. (The Philharmonic will present Handel's "Messiah" on Dec. 27, 28, 30).

Jan. 3—"Stravinsky": George Balanchine, Jay S. Harrison, Victor Seroff. (Igor Stravinsky will conduct a program of his own works on Jan. 10, 11, 13).

Feb. 21—"Popular Music in the Concert Hall": Miles Kastiendieck, André Kostelanetz, Richard Rodgers, Gilbert Seldes.

April 25—"High Fidelity Recording and Concert Performance": Emory Cook, Irving Kolodin, Goddard Lieberson, Edgar Varese.

Discussions have been scheduled for Thursday afternoons at 5:30 in Carnegie Hall to tie in with the Thursday evening Philharmonic concerts, enabling those attending the discussion to dine between the forum and the concert.

Oklahoma City Symphony Begins 20th Season

Dr. Guy Fraser Harrison, conductor and music director of the Oklahoma City Symphony Orchestra, opened the 20th season of the orchestra on Oct. 23 with an all-orchestral program. New assistant conductor and principal violist this season is Everett Gates; the concertmaster is Norman Paulu.

Soloists to be heard during the 20th season include Robert Rudie and Tossy Spivakovsky, violinists; Gary Graffman, Karen Keys, and Solomon, pianists; Luigi Silva, 'cellist; Eileen Farrell, soprano; Brian Sullivan, tenor; and Jose Limon and company, dancers. Paulu and David Vanderkooi, principal 'cellist, also will be heard as soloists, and Victor Alessandro, former conductor of the orchestra and now conductor of the San Antonio Symphony, will appear as guest conductor.

The symphony will be heard this season in 12 subscription concerts, as well as in 20 weekly radio broadcasts over the Mutual Broadcasting System, several concerts for school children, several "Little Symphony" and "Pops" concerts, and a number of out-of-town concerts.

Tallchief and Skibine Join Paris Opera

Marjorie Tallchief and George Skibine, international ballet luminaries (in private life, Mr. and Mrs.), have been signed as principal dancers of the world-famous Paris Grand Opera Company; Miss Tallchief as prima ballerina and Mr. Skibine as premier danseur and choreographer.

These two fine artists are the stars of Ruth Page's Chicago Opera Ballet, which begins a 17-week transcontinental tour on Nov. 27, 1956, under the aegis of Columbia Artists Management, Inc. They will perform the two highly acclaimed, original ballets by Ruth Page, "The Merry Widow" and "Revenge." The Chicago Opera Ballet tour marks the return of both artists to the U.S. after a five-year absence. In the interim they have appeared as leading dancers of the famous Marquis de Cuevas Ballet.

Marjorie Tallchief will be the first American to appear as a resident star of the Paris Grand Opera in the 300-year history of that distinguished company.

Savannah Symphony Begins Fourth Season

The Savannah Symphony Orchestra began its fourth season on Nov. 12 with an "Opera Night" program. Chauncey Kelley, conductor of the group since its inception, directed the concert.

William Lewis, tenor star of the NBC Opera Company and singing star of the television show "Caesar's Hour," was guest artist.

Dana M. King, Jr., assistant professor of music at Georgia Teachers College, Statesboro, has been appointed assistant conductor of the Savannah Symphony Orchestra for the 1956-57 season.

Premiere Performances

■ Young American musicians will benefit from the world premiere of Lehman Engel's opera *The Soldier*, to be presented at Carnegie Hall on Sunday, Nov. 25, by Concert Artists Guild, Inc. Net proceeds of the program, which also includes a concert version of John Gay's *The Beggar's Opera*, go to the Concert Artist Guild's Scholarship Fund.

Since 1951, the Guild has assisted young artists in the development of their careers by sponsoring them in recitals. The Guild presents this world premiere as the first in a projected series of important musical events, to be brought to the public at moderate prices.

Internationally famous performers have generously offered their services to Concert Artists Guild for this world premiere.

■ *Christopher Columbus*, an opera in one act by Eugene Zador, was given its western premiere at the opening concert of the Tucson Symphony Orchestra, with Frederic Balazs conducting and the Tucson Civic Chorus participating. An audience of over 2000 found this work, produced oratorio style, exciting and interesting. Highlights of the performance were the singing of Eugene Conley, baritone, as Columbus, and Diran Akmajian, tenor, as the Saracen. The libretto was written in Hungarian by Archduke Franz Joseph and Eugene Mohacsi, and translated into English by Josepha Chekova.

■ The Louisville Orchestra, under the direction of Robert Whitney, opened its 1956-57 season with subscription concerts on Oct. 24-25 which featured the world premiere performance of a

(*Continued on page* 31)

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Paul Creston

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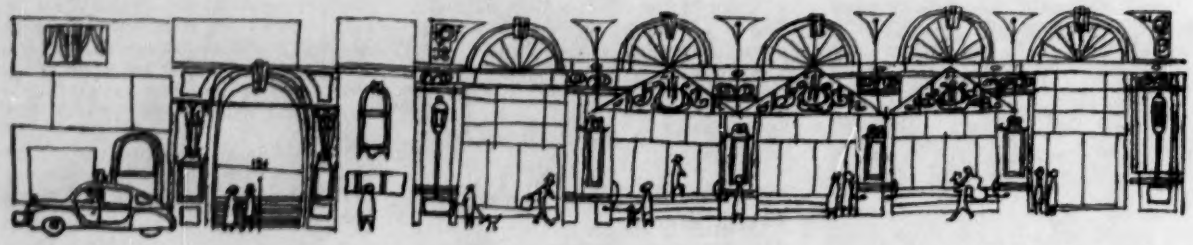
ALONG 57th STREET



■ An excited colleague burst into our cubicle last week with a "Say, did you hear that there was an earthquake in Tulsa?" "Shucks," answered your Partout calmly, "That warn't any earthquake. That was **Tulsa Opera** warming up for the Nov. 1 performance of 'Aida.'" (And we weren't joking. That's a dynamic bunch out there.)

■ People and politicians keep meddling with the nomenclature of our boulevards. The Avenue of the Americas is a case in point. Most of us still say Sixth Ave. Toward the end of Oct. *our* Street was re-christened (with ceremony and flags and all) **"Philharmonic Street."** (Won't somebody Save the Philharmonic?) Signs were hoisted, shop windows flew the decorative red, white, and black of the Friends of the Philharmonic posters and suitable thematic material; notables from City Hall and Carnegie Hall officiated (on friendly terms), and a happy time was had by all. After one week we reverted to type and (except for the Friends of the Philharmonic drive for $225,000, which continues) were again at the mercy of trucks, busses, pigeons, underprivileged Chevrolets, and musicians.

■ Two interesting gentlemen of the latter ilk (not, however, in any wise underprivileged) were in our district these past few days. **Ernst von Dohnanyi** came up from his Tallahassee, Fla. home to play with the New Jersey Symphony Orchestra, opening the ensemble's 35th year of concerts. Dohnanyi, always a welcome visitor, wowed the audiences at the Edinburgh International Festival this August. Partout will always recall the inadvertant encounter several years ago when (in a 57th Street recording studio) we stumbled upon Dohnanyi and **Albert Spalding** playing Brahms duets together "for fun." A rare hour. . . . **Wilfred Pelletier** is busy here with the Young People's Concerts of the New York Philharmonic. He has selected a new commentator, who is an artist friend of ours, baritone **John Langstaff.** We hear that the series will bring to the southwest corner of 57 & 7th Ave. **Igor Stravinsky,** who will light his own "Fireworks"—but we must wait for that (and the *Musical Courier* Year Book!) until January.

■ It seems that the climate around these blocks isn't agreeing with **Maria Callas** (someone remarked that the atmosphere was hostile but we think it was just fog) and an announcement was made to this effect during the Sat. afternoon "Norma" performance. Well, we hold no brief for the murk of the district (we still mean fog) and suggest the upper reaches of Riverside Drive for sensitive throats. It's a long subway ride but the breathing is clarified. . . . Meanwhile our **Zinka (Milanov)** thrives right under the Con Ed smoke stacks. That was a wonderful Leonora she sang in the season's first "Trovatore." Nice to see one of the divas looking radiant.

■ Just around the corner at La Scala (restaurant) a group of personages feting Election Night included **Philippe Entremont,** celebrating, doubtless, his sensational success with the Philadelphia Orchestra. Socialites crowded the Friday concert, and Saturday night was completely sold-out — not even standing room was available! We can hardly wait for the Entremont dates on our street. *Time* magazine has a big story on the artist with further details. Domestic exchange was innovated when Entremont secured a radio date for **David Bar-Illan** overseas, and the latter pianist responded by giving his apartment in NYC to the Entremonts for the duration of their stay here (no mean token of appreciation nowadays).

■ Big mish-mash at the west side customs docks the other day. **Moura Lympany,** flying from engagements in Russia, England, etc., having a time proving that she was *not* **Anna Russell.** (Anna had brought the too-weighty-for-plane trunks of the pianist via the hold of the *Queen Elizabeth.*) Seems that Mme. Lympany was compelled to try on her concert gowns to convince the tax boys. In re La Russell, **Eastman Boomer** (manager) is beaming over the artist's fabulous success at the Johannesburg Festival in South Africa. Anna's audiences were SRO and she was, according to the press, the chief box office draw of the Festival. Eastman also has reason to shake hands with himself over the Town Hall triumph of his new star **Nina Dova.** (Beautiful girl, beautiful voice, beautiful program.)

■ **Luboshutz** and **Nemenoff,** renowned duo-pianists, celebrated their 25th wedding anniversary Oct. 27th. A cocktail party brought out the most eminent of Music's Who's Who. According to the artists, the first quarter-century augurs auspiciously.

■ Several pleasant professional parties have brought out active musicians and some of the retired-on-laurels group. One of the largest was the 25th anniversary dinner of the **Musicians Emergency Fund** at the Hotel Astor (pardon, Sheraton-Astor) in the Grand Ballroom. There were about 600 guests, an unusually good dinner, speeches galore, and citations for **Mrs. Lytle Hull** and **Mme. Yolanda Mero-Irion.** Guest of Honor was **Harvey V. Higley,** Administrator of Veterans Affairs of the United States. An elaborate program enlisted the services of the **Symphony of the Air** with **Erich Leinsdorf** conducting (the oom-pah went off-beat in the "Rosenkavalier" Waltzes and Mr. Leinsdorf's face was a study at the close of the medley). We had also the Polish Scene, "At the Fountain," from "Boris Godounov," the best of this being **Wilma Spence's** singing and the clear voices of the **Westminster Choir. Miroslav Cangalovic,** recently heard in Carnegie Hall debut recital, sang sonorously the Kontschak aria from "Prince Igor" (Borodin), and because of the late, late hour and our inexorable curfew, we departed just when a sprightly ballet was miming the Polovetzian Dances.

■ Another festive occasion was the party given by the members of the **New York Philharmonic-Symphony** for the visiting **Vienna Philharmonic** players. The two orchestras are close in birthdays. The initial concert of the Vienna group took place on March 28, 1842, and the one from 57th Street on Dec. 7, 1842, but not up our way—in the "Apollo Rooms" at 410 Broadway. A mighty change in the district since then! Seems that the Viennese instrumentalists craved to gaze on the vistas of Manhattan, the skyline, skyscrapers, and other publicized items on our horizon. So the party was held at the Rainbow Room, 65 stories in the air. Joining the Philharmonic as hosts were National Artists Corp., London Records, and civilian friends of the Philharmonic.

PARTOUT

"The best years for Paul Creston
are still ahead of him.
Those fortunate enough to know him,
know that he is a very young man at fifty."

THE HALLMARK OF GREATNESS

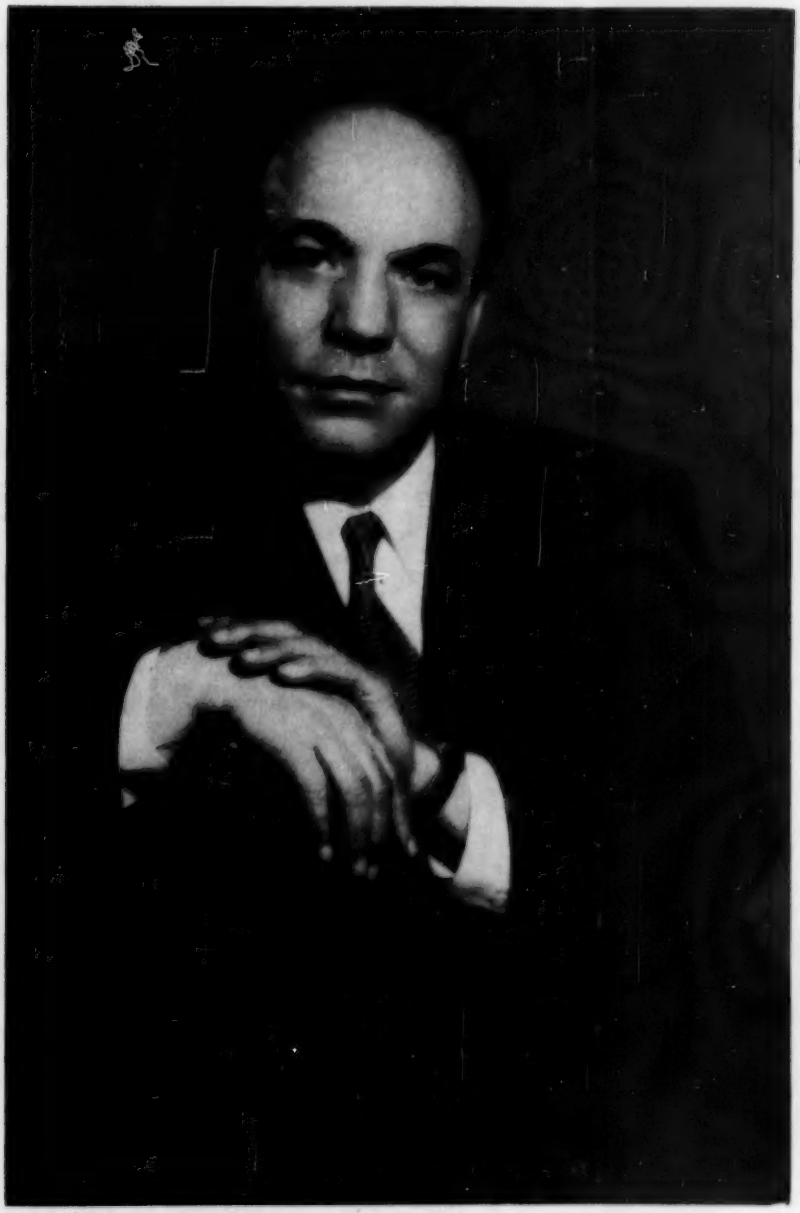


Photo: Blackstone

By HOWARD MITCHELL

ONE of the rare privileges of being a conductor of a symphony orchestra is the opportunity it affords of being personally acquainted with living composers. When I used to play 'cello in the orchestra, I would often reflect on the good fortune of the conductor, who could discuss the composition we were rehearsing with the one who wrote it. My envy was especially great if the piece was something I really liked.

Eight years ago, when I was first appointed conductor of the National Symphony Orchestra, the publisher sent me a score of Paul Creston's Second Symphony. It came to me in a package with several other scores and an accompanying letter which expressed the hope that I would find a few of the enclosed to my liking. Frankly, I have no recollection of any of the other scores sent to me in that bundle. Creston's Symphony alone aroused my interest, and I decided to give Washingtonians the first performance of this work in my first season. That same year will show that I played many other new works, several by American composers. But none left the same indelible impression upon me as Creston's Symphony. And if I judged the audience's reaction correctly, their opinion coincided with mine. It seems strange to me now, but at that time I didn't even have the courage to write Mr. Creston and invite him for the performance. However, I soon found out that he was aware of this Washington premiere because he wrote me a letter expressing his appreciation.

That letter was the beginning of a warm and genuine friendship. And, if I may be presumptuous, I would like to say, it was the beginning of a great respect for each other's talents, because a short time later I gave another performance of this same symphony and asked him to attend. Since that first meeting, Paul has

offered me the premieres of his Piano Concerto and Fourth and Fifth Symphonies. One of the greatest sources of pride to me is that the National Symphony Orchestra under my direction put Paul Creston's music on records and his name in the LP book for the first time when we recorded his Second and Third Symphonies for Westminster.

Now let me tell you something about this man I claim as a friend. This year he is celebrating his fiftieth birthday. He and his wife, Louise, and their two sons, live in Yonkers, just outside New York City. Like most composers, his time is taken up with many other things besides composing. I have often heard him express the wish that he could devote his time exclusively to composing, particularly for Americans. I say "particularly for Americans" for this reason: All great composers express something about their country in musical terms. When I hear or play Paul's music I know that he is expressing something of what I am and what we as Americans are. At the same time, if a composer's message is to be considered great by people of other countries, the music must be of such significance in its glorification of the composer's own country that it speaks above and beyond national boundaries in a universal message that people everywhere can understand. This hallmark of greatness characterizes Creston's music.

I have already told you about Washington audiences' reaction to the Second Symphony. Now let me tell you that when I played this same work in Belgium, the Netherlands, Greece, and Cuba, the public's reaction was similar if not even more enthusiastic than it was in our own country. One incident which took place in Brussels will always stay in my mind. I was in my dressing room after the concert receiving visitors, when one of Belgium's most distinguished citizens came and embraced me, saying, "At last we in Belgium have heard the real strength and greatness of America in the music of Paul Creston." I have also come to expect enthusiasm for Creston's music from the orchestra members themselves, which is certainly a test of musical values, as any conductor knows.

Paul has always told me that as a composer he is self-taught. I have never argued with this statement because it seems to me that greatness in any endeavor is, on the whole, self-learned. When one is aware of how well Paul knows the music of all generations, one realizes that Bach, Mozart, Haydn, Beethoven, and other great composers have all had a hand in his self-instruction. On analysis, then, I think Paul would agree with me if I say that he has been self-taught by the greatest teachers. Studying the masterpieces of others could easily, and has in many cases, influenced many composers of less stature to imitation. But in Creston we find only the crystalization of his own individuality.

Honors in great numbers have been given to Paul Creston. Let me cite a few: In 1938, and again in 1939, he was awarded a Guggenheim Fellowship, through which he was enabled to plunge more deeply than ever into creative work. In 1943 he received the Citation of Merit as the outstanding composer of the year from the National Association for American Composers and Conductors (of which he is at present the President). In the same year his First Symphony won the New York Music Critics' Circle Award as the best orchestral work of the season, and the American Academy of Arts and Letters bestowed on him its annual award in music. In 1945 he received the Alice M. Ditson Award. In 1952 his First Symphony won first place at the Referendum Concert in Paris in a competition among four nations; the other three nations were represented by Pizzetti (Italy), Ralph Vaughan Williams (England), and Hilding Rosenberg (Sweden). His most recent honor was the 1956 Citation of Honor from the National Catholic Music Educators Association.

Creston's name made news recently in the orchestral survey prepared by Robert Sabin. This listing had the purpose of showing the exact number of compositions by American composers which were performed last year by the 33 leading American symphony orchestras. We find Paul Creston in a tie for first honors with Aaron Copland with respect to the number of compositions and the number of performances of their works. This honor is the most rewarding of all to any composer, because music must be played to be liked. Strange as it may seem to some, the fact remains that if a piece of music is liked by the public, it will be played again and again.

Not long ago a famous musician said to me, "I must admit that Paul Creston has a talent for writing music that people seem to enjoy." My answer was, "Isn't that, after all, rather important?" Whatever the motive may be for a composer to write a piece of music, certainly at some point in the course of creation there must be the hope—even though he may deny it—that people somewhere will enjoy listening to what he is attempting to say. After all, it is nothing to be ashamed of. The greatest composers, without exception, have all possessed this ambition. This, then, must be one of the great satisfactions enjoyed by Paul Creston, because wherever and whenever his music is performed, people *do* like it.

In a recent issue of *The New York Times* it was reported that the Boston Symphony under the direction of Monteux played one of his symphonies in Russia. It stopped the show—another example of the universality of music.

Continuing now from a strictly professional viewpoint, I feel sure other conductors would corroborate my testimony and share my respect for this American composer when I say that Paul Creston is one of those creators who has definitive knowledge of what he has written. This, in itself, is too often a rare attribute. I couldn't begin to tell you how many composers I have met who, after completion of their opus, didn't know exactly what they had written. I am reminded of a story told of Toscanini when he was rehearsing a work with the composer as soloist. After the third attempt to get through the first 30 bars, he exclaimed in an outburst of disgust, "It is-a your-a business what-a you write, but please-a God, PLAY what you-a write!" Years of observation have taught me that the better the composer, the more likely he is to have absolute knowledge of his creations. On this score Paul Creston puts all conductors to the test.

This particular point was brought home to me most vividly on an occasion when Paul and I listened to a work of his performed by a visiting orchestra under a guest conductor. Paul did not show much enthusiasm for the way his piece was being performed. One would think that having a famous conductor and one of the world's greatest orchestras perform one's work would satisfy any composer. Not so Paul Creston. All his wife's pleading and my own couldn't persuade him to leave the hall that night until he had told the conductor in no uncertain terms what he had done and not done in the performance of his music.

A better example of the integrity of Paul Creston could not be found. Perhaps this quality of integrity best describes his person as well as his music. And he expects to find this virtue in others, particularly in performing artists.

Lest the foregoing incident should suggest a degree of arrogance, I assure you that the very opposite is the case. My own personal experiences with Paul have convinced me of his sincere humility. In this connection, I would like to relate a story of Paul's experience with Toscanini. Naturally, Paul was elated to hear that Toscanini was going to perform one of his works, but was overwhelmed when the Maestro asked for a meeting with the composer in order to go over the score in detail. At the conclusion of the meeting, Toscanini expressed the hope that the rehearsals and performance would be to his liking. "Just imagine," he said to me later, "a great man like Toscanini asking me how my music should sound!" What impresses me most about this incident is that Paul, being the composer, should think himself so unimportant that being asked for a consultation by such a great man as Toscanini should surprise him. Where would great conductors be without great composers?

The best years for Paul Creston are still ahead of him. Those fortunate enough to know him, know that he is a very young man at fifty. Paul once said to me that writing music came as naturally to him as breathing. Let us hope that he continues to "breathe" music for many years to come.

NEW YORK CONCERT AND OPERA BEAT

Dr. HENRY W. LEVINGER, *Chief Critic and Editor*

The Met's opening night Norma: CLEVA *conducted;* CALLAS *provided excitement.* *Frank Lerner*

METROPOLITAN OPERA

"Norma," Oct. 29, E—The opening of the Metropolitan Opera is always one of the anticipated events of the year. The gowns, the personages, the singers, all combine for impact. And even denuded, as the spectacle now is, of circus stunts and an appreciable amount of extroversion, it remains an occasion of curious import in the music world. The Opera House itself is not architected for grand display in the halls and the corridors, although famous Sherry's customarily stages scenes of rush and fuss. But the main riot is caused mostly by well-dressed and well-behaved hordes crowding through the narrow portals to gain their places before curtain-rise.

For excitement we had Callas. Of course interest (and the hard-working claque) focussed also on Fedora Barbieri, Cesare Siepi, and Del Monaco. But everyone who had not recently heard the controversial diva at La Scala or in Chicago (there were quite a few who hadn't) was agog for the first entrance and the first note of Maria Meneghini Callas. A debut is a debut regardless of past successes, and the acoustics of the venerated (sic) Metropolitan are not comparable with those of Milan's La Scala. It would seem the beter part of wisdom to wait for Miss Callas' *Tosca* or a second appearance before passing dogmatically upon her vocal resources. Suffice it for the present to say that the first portion of the "Casta Diva" was beautifully handled, although the singer dropped the climactic ending of the fast movement and lost the expected ovation. Her tonal work in the scene with the children was luminously lovely in texture; she coped well with the brutal tessitura of the final duet with Pollione in the last act; and the exquisitely soaring appeal for forgiveness to her High Priest father was promising, justifying the acclaim and the repeated curtain calls that broke Mr. Bing's rule of no solo bows. (Leave it to Callas! She got one and we were real pleased, as was the audience.)

This was a strange Norma. There was little or no fire. Callas moved as though in a trance—a High Priestess, dedicated, conscious of her broken vows, and weighed down by a sense of impending doom. Having looked for a fiery, tempestuous personality, dynamic in geste and overpowering in action, we must confess we were very surprised. But this was a different and peculiarly moving portrayal, nevertheless. Miss Callas was frugal in her motions and our reaction was a delayed one. She may be completely correct in her characterization. All one can say is that she was strangely gentle. As Adalgisa, Barbieri sang with warmth and vigor, a good deal of bleating and intonation wide of accuracy in the concerted portions of the score (those rising thirds with Norma were just not sung). She has personality plus and was very successful with her public. We felt that this was an off night for Cesare Siepi (the High Priest). His laudable voice sounded rough and uneven, and he did not always approximate true pitch. Mario Del Monaco was in his usual vocal estate, adequate, if brassy, mellowing after the first act in emotional delivery with top notes at moments quite splendid. Fausto Cleva conducted, or rather, read the score, according to his own ideas, which were not infrequently at variance with those of Miss Callas.

The orchestra, however, sounded rich and sprightly, and the Bellini music patterns, the honeyed melodies, the "dated" harmonic progressions, the tuneful blend and opulent surge of the chorus, were effective. Maria Leone and James McCracken sang Clotilde and Flavio, respectively. The staging and handling of the crowds was unimaginative and at times frankly bad. Will someone please ask the Met to discard the stupid direction

that turns the entire chorus, at a set signal, with back to the audience in every touching scene between the principals? There must be an alternative device. M. C.

"Die Meistersinger," Oct. 31, E—If Richard Wagner had risen from his grave and seen this performance of his immortal work, after attending the last effort of his grandson in Bayreuth, he certainly would have relocated his official Festspiel idea to New York. So festive and in the best sense traditional was this evocation of the work, that it could have been the pride of any Wagner Festival season. The greatest wreath of laurel belongs to Fritz Stiedry, the conductor, who treated the score with inspired lightness and made it transparent and singing at all times. Of the soloists, Otto Edelmann as Sachs confirmed the fine impression he left last season in the same part; he even seemed to have grown more into it in song and action. Gerhard Pechner's Beckmesser, a *chef d'oeuvre* of characterization, rightly received special applause after the pantomime in Act III. Giorgio Tozzi gave a noble impersonation of Pogner, and John Brownlee was the acme of Spiesbuergertum as Kothner. A new Eva was presented in Lucine Amara. This American-born girl gave an almost perfect characterization of her part. A few nuances were missing, but repeated singing of the role will easily add to what is a warm and vocally and histrionically remarkable effort. Albert da Costa as Walther sang with verve and gusto. The staging of Dino Yannopoulos in the settings of Ellen Meyer was effective, and the chorus (Kurt Adler, chorusmaster) sang with splendor. The host of other singers added zest to a performance which was authoritative in every respect and a joy to eye and ear. H. W. L.

"Don Pasquale" and **"La Soirée,"** Nov. 3, E—The never-failing farce of young lovers pitted against an elderly comical suiter, set to the tuneful Donizetti music, sparkled its way to the delight of all listeners. Cleverly staged and aptly cast, this opera is one of the more effective on the current agenda. We still believe that a more intimate house would show the facets of the work to better advantage. But considering the vasty deeps of the Met, the singers and instrumentalists combined in delivering a first-class performance. Hilde Gueden was completely charming, vocally and histrionically, as Norina. The soprano expresses the lilt and flute-like quality intrinsic in the score. Cesare Valletti, with his elegance of style, precision of vocal technique, and youthful appearance, scored in the Ernesto role. Fernando Corena bumbled an effective Don Pasquale, and Robert Merrill used his splendid baritone voice outstandingly in his first enactment of Dr. Malatesta. At the helm, or setting the baton pace, was Thomas Schippers, stylistically assured, vigorously alert.

"La Soirée," as at its premiere, eludes us. Possibly we are not sufficiently schooled in the technique of choreography. But, except for some of the solo work and the colorful costuming, it still appears to be a bit set and inelastic. M. C.

"Il Trovatore," Nov. 5, E—Clang went the anvils—and the tour de force with gypsies, feuds, hapless heroine, and star-crossed tenor was on, while in the shadows the villain scowled. Led by Max Rudolf, the massed richness of the indestructible score once again fell warmly on the ears of many applauders, wracked by the prevalent atonality of today's music. Outstanding on this evening was Zinka Milanov as Leonora. She was vocally at her sumptuous best and roused wild ovations with her limpid, soaring sweetness of tone. It was Miss Milanov's night, although she was adequately seconded by the excellent singing of Leonard Warren as the Count di Luna, and the personality-plus Azucena of magnetic Fedora Barbieri. Customarily the Manrico is one of the best roles for Kurt Baum, but he appeared this time to be suffering from one of the general colds of the season. Maria Leone was the Inez; Giorgio Tozzi, the Ferrando; Charles Anthony as Ruiz, Calvin Marsh, and James McCracken completed the cast. There was nothing particularly new in staging or sets. Only the music and a couple of the voices were unshopworn. M.C.

CITY CENTER

"L'Histoire du Soldat" and **"The Moon,"** Oct. 16, E—The latest effort of the New York City Opera Company certainly deserves praise for the imaginative combination of two works written in this century. One was Stravinsky's masterpiece, "L'Histoire du Soldat"; the other, of much later vintage, Carl Orff's "The Moon." Both works were given in English, in able translations of their libretti. The Stravinsky score was translated by Michael Flanders and Kitty Black, the Orff opera by Maria Massey.

"L'Histoire" still remains one of the most impressive and moving musico-dramatic pieces of our time. The story of the simple soldier who sells his soul to the devil, only to reconquer it in the end, is basic dramatic material. The music, in its self-imposed aridity, represents Stravinsky at his very best. The performance, conducted with clarity and precision by Jean Morel, and imaginatively staged by Marcella Cisney, with the excellent Christopher Plummer as narrator, James Mitchell as the Soldier, Hurd Hatfield as the Devil, and Judith Coy as the Princess, had bite, aural and visual appeal, and tremendous dramatic power.

Orff's "The Moon" is a fairy tale. Four fellows coming from a dark country see the moon illuminating the world. They steal it to brighten up their native territory. When they die, each of them has a quarter of the moon put in his coffin, whereupon darkness again prevails where moonlight had brightened their lives. But in the burial vault they rise from their coffins and paste the quarters of the moon together. Its rays revive the other dead and everyone has a glorious time making merry until St. Peter notices the rather unnatural merriment among those supposed to rest in peace, takes the moon away, hangs it up in the sky again, and lulls them all back into *requiem aeternam*. This folk-like tale is surrounded with a music whose effect derives chiefly from its rhythmic impact. The patterns of this obvious rhythmical underpinning of the score fall on the ear, after a short while, with a rather boring sameness. The melodic invention springs mainly from folk-like themes, but, being imitative, they do not have the fresh breath of authentic folklore.

After an initial strong dramatic tension is built, the work peters out and the audience becomes restive. At the premiere the audience vented its disapproval at the end of the piece in unmistakable catcalls, which were entirely unjustified insofar as the performance was concerned. Joseph Rosenstock conducted the music with tremendous impact, crisp and clean, and his followers in the orchestra and on the stage did him proud.

In the leading parts Norman Kelly, Donald Gramm, Richard Wentworth, Michael Pollock, and Joshua Hecht were very impressive, and the large ensemble fell in with the fine efforts of the protagonists. The staging and choreography of Anna Sokolow was highly imaginative, and the set designed by Leo Kerz, though bare, proved serviceable. H. W. L.

"Rigoletto" Nov. 1, E—Julius Rudel conducted a musically coordinated, well-paced performance. The controversial revolving stage appeared at times to hamper the smoothness of the first act. The stage sets by Leo Kerz, if somewhat stark, contributed in their contemporary stylistic fashion to the scenic aspects of the opera; the new staging by Michael Pollock was interesting.

Cornell MacNeil's impersonation of Rigoletto was carefully studied and effective. After the first act the sinister and emotional elements of the role were admirably projected by the singer. Sylvia Stahlman, as Gilda, brought intelligence, sweetness, and sincerity to her characterization. Her voice possesses an appealing quality, clear and fresh, although at times it seemed to be lacking complete fluency so necessary for the delineation of this exacting role.

Barry Morell was an acceptable Duke and gave to the role competent dramaticism and a somewhat light but extremely pleasant voice of substantial timbre. Joshua Hecht projected a rich-voiced, well-sung Monterone. Mignon Dunn was the Maddalena, and Richard Humphrey the Sparafucile. Shirley Winston, Arthur Newman, Frank Poretta, Mark Elyn and Helen Baisley completed the cost. L. C.

CARNEGIE HALL

Robert Goldsand, pianist, Oct. 17, E—A lamentable omission of the past season was rectified by a distinguished artist and a most remarkable recital when Robert Goldsand commemorated the 100th anniversary of Schumann's death with a program that was one of the finest monuments one could erect to this stalwart of romantic piano music. Mr. Goldsand surpassed himself with the finesse of his playing, and momentary small technical slips did not at all diminish the general brilliance and distinction of his exhilarating music making.

One of the most prominent virtues of his intrepretative efforts was the healthy and inspired musicality of his delineations and the poetry and atmospheric power of his deep artistic conviction. Mr. Goldsand played not only *on* the piano but *with* the piano, and his colorful touch made the instrument sing with the lyricism of a human voice. He played the Arabesque (Op. 18), "Traumeswirren" (from Op. 12), and the gigantic C Major Phantasie (Op. 17) with fascinating insight, especially in the introspective parts of the work. After intermission followed the Novelette in F-sharp Minor (Op. 21, No. 8) and the Toccata (Op. 7). In the latter, more definition of the rhythmic pattern would have been welcome. The concert closed with a poetic and highly inspired interpretation of the Carnaval (Op. 9). Enthusiastic applause of the large audience was rewarded with many encores. H. W. L.

N. Y. Philharmonic - Symphony, Mitropoulos conducting, Oct. 18, E—The New York Philharmonic started its 115th season with the National Anthem, played in a new orchestration by Max Rudolf, Assistant Manager of the Metropolitan Opera. (Later in the season he will be a guest conductor of the orchestra.) In the first offering on the bill, Handel's Concerto Grosso No. 2 in B-flat Major (Op. 3), it became apparent that the new seating arrangement of the orchestra, which spreads the strings around the woodwinds and brasses in the same manner used by the Philadelphia Orchestra, improves the sonority and sensuousness of the sound. It was even more apparent in Richard Strauss' "Don Juan," which the orchestra under Mitropoulos' inspiring and inspired guidance played with enormous sweep. A welcome revival on the program was Samuel Barber's "Capricorn" Concerto (Op. 21). With the excellent John Wummer, flute, Harold Gomberg, oboe (who distinguished himself already in the enticing oboe passages in the preceding Handel Concerto and Strauss Tone Poem), and William Vacchiano, trumpet, the work was a fine representation of American music at its best. The performance was greeted with warm applause, and the composer, who was present, was repeatedly called on stage to acknowledge the warm reception of his work. Beethoven's Fifth Symphony, with stress on its romantic and dramatic elements, closed the evening, which ended in an ovation for conductor and orchestra.

On Sunday, Oct. 21, Mr. Mitropoulos played the same bill, replacing Strauss' "Don Juan" with Weinberger's Polka and Fugue from "Schwanda, the Bagpiper." The piece sounds as if it were written for Mr. Mitropoulos, who conducted the orchestra in a virtuoso performance of unequalled brilliance and with stunning climaxes. H. W. L.

Miroslav Cangalovic, basso, Oct. 21, E—Assisted by the Russian Cathedral Choir, with Nicholas Afonsky conducting and Bozidar Kunc playing magnificent accompaniments, the Yugoslav bass Miroslav Cangalovic made his American debut in a program of arias and lieder selected from the favorite song material of Feodor Chaliapin. It is never safe to invoke the fame of a fabulous, almost legendary singer in a debut. Comparisons are inevitable, as there are frequently persons who "were there when" or who have "heard tell" of the departed luminary. Mr. Cangalovic has a sufficiently fine vocal organ to stand on his own achievements, but he is no Chaliapin. As a leading bass of the Belgrade Opera, he has acquired excellent operatic style and impressive delivery. I was particularly pleased with his songs, in which he evidenced an unusual interpretative flair. The voice occasionally takes on a mealy quality, especially through the medium part of the scale. The artist possesses an extensive range with a brilliant top of fine clarity and sonorous low tones. Represented on the program were Gretchaninoff, Archangelsky, Glinka, Moussorksky, Borodin and others of the Russian school, Mozart, and Rossini. M. C.

Jose Iturbi, pianist, Oct. 26, E—After an over-Lisztian, heavily pedaled, hurried, and perfunctory Mozart Sonata (K. 332), Mr. Iturbi did better with five Chopin works, in an old-fashioned, grand virtuosic manner, with sometimes too much rushing. But we've never heard the Scherzo No. 2 in B-flat Minor (Op. 311) played more handsomely. His fingers spoke with sure and fluent ease. This, one felt, was native ground, often traveled, long known, and well loved. The exceptionally long program also included Brahms' Paganini Variations (Book II) and works by Ravel, Albeniz, Granados, and a first performance of Filip Lazar's "Marche Funèbre." This last sounded like a Ravel parody of Hindemith. It is one funeral march we'd just as soon not be buried to, even with so resounding a performance. Granados' superficial Allegre de Concierto and three moods from Albeniz' "Iberia" Suite were superbly played. But sometimes it was all too facile, with echoes of the M-G-M movie lot. Iturbi's is an old fire; it sputters often, but occasionally blazes up and generates real heat. K. H.

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, **Ruth Sienczynska,** pianist, Oct. 25, 27, and 28. On the first of these concerts conductor Mitropoulos introduced to the New York audience Gardner Read's "Toccata Giocosa." The work, written on a commission from the Louisville Philhar-

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monic, is a pulsating and exciting ten minutes of music, and the performance had tremendous drive. The Toccata and Scriabin's "Poem of Ecstasy" received the best readings of the evening. The major item of the evening, Brahms' Fourth Symphony, and the Overture to Gluck's *Alceste* were played with somewhat less enthusiasm.

Ruth Slenczynska's playing of Chopin's Piano Concerto in F Minor was the highlight of the Saturday evening concert. Miss Slenczynska, a child prodigy of some 20 years ago, is now a mature and sensitive artist. To her ample technical prowess she has added a rare poetic quality. The lyrical sections of the concerto were handled with elegance and finesse, while the finale emerged with power and excitement. Mr. Mitropoulos' generally understanding support paired with the artist's sensitivity made for a most rewarding musical experience. G. W.

The program of the 28th retained only the Brahms Fourth, substituting for the other three works Strauss' "Don Juan," Dukas' "The Sorcerer's Apprentice," and Robert Starer's Prelude and Rondo Giocoso. The latter work, by a member of the faculty of the Juilliard School of Music, has chiefly rhythmic interest. To anyone but a technician the work would probably sound very much as it did to this reviewer, like a paragraph consisting almost entirely of punctuation marks. W. C.

Philadelphia Orchestra, Eugene Ormandy conducting, Oct. 30, E—Sold out to the rafters, the second concert of the series of the Philadelphia Orchestra presented as soloist Guiomar Novaes, one of the most distinguished keyboard virtuosos and musicians of our time, in Beethoven's Fourth Piano Concerto. Needless to say, she played it with consummate technical dexterity. But the convincing aspect of this performance came from the exquisite musicianship which dictated every nuance of her interpretation—especially the second movement. In its simplicity, it was one of the most inspiring readings this reporter can remember. Even the rather romantic and not always stylistically justifiable cadenzas of Saint-Saens, which Mme. Novaes used in the first and last movements, under her hands became wondrous parts of her unified conception. Mr. Ormandy and the orchestra supplied an accompaniment of perfect understanding.

The orchestra started the evening with Haydn's Symphony in G Major, No. 88, in a reading of unique transparency and delectable lightness. Gottfried von Einem's Concerto for Orchestra was the novelty, and a fine addition to the repertoire it proved to be. The composition, quite conservative for the composer of "The Trial," abounds in melodic charm and harmonic spiciness and is easy and enjoyable to listen to. In Roussel's "Bacchus et Ariane" Ballet Suite No. 2 Mr. Ormandy unleashed all the orchestral deviltry and resourcefulness of which this incomparable ensemble is capable. The success was triumphant. H. W. L.

N. Y. Philharmonic-Symphony, Mitropoulos conducting, Nov. 1, E—Haydn's Symphony No. 100 in G Major ("Military") received a performance which shed special light on the rhythmic structure of the composition. It was lively, clearcut, spirited, and gave a splendid account of the virtuoso qualities of the ensemble. The novelty of the program was Gunther Schuller's Symphony for Brass and Percussion. The composer is the first horn player in the orchestra of the Metropolitan Opera and is therefore expert in the possibilities of brass instruments. These he exhausts in his composition to the full. Applying 12-tone technique to his score he has written a work which bespeaks his craftsmanship. But in its dissonant and rather noisy exhibition of the thematic material, the one-movement work is rather a shocker to the ear and at a single hearing not quite understandable, at least to this reporter.

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Robert Casadesus was soloist in De Falla's "Nights in the Gardens of Spain" and the Piano Concerto for the Left Hand by Ravel. The renowned pianist played both works with stunning technical impact and his own innate musicality. He had a rousing success in which conductor and orchestra deservedly participated. H. W. L.

The Haydn and Schuller works were repeated on Sunday afternoon, Nov. 4. After intermission the attractive Canadian violinist Betty Jean Hagen, winner of the 1955 Levintritt Award, made her Philharmonic debut in Lalo's Symphonie Espagnole. The performance was strong technically, tonally, and musically, and was refreshingly free of romantic excesses. Miss Hagen's tonal palette is wide and under superb control at all times. The cello-like tone she managed in the third movement was altogether ravishing. A little more abandon would not have been amiss, but the reading was nevertheless completely authoritative. An iridescent performance of "The Dance of the Seven Veils" from Strauss' "Salome" closed the program. W. C.

Eric Friedman, violinist, Nov. 2, E—There is a hoary old chestnut, told with different names, that goes something like this: a famed violinist and famed pianist attended another violinist's Carnegie Hall recital. Midway through, the violinist whispered to his colleague, "Rather hot in here, don't you think?" Came the answer, "Not for pianists."

It was torridly uncomfortable in Carnegie Hall for violinists, young and old, during Mr. Friedman's official New York debut. He played with the poise, tone, skill, virtuosity, and musicianship of a violinist three times his 17 years. His Vivaldi Sonata in A Major was cool and steady, the unaccompanied Chaconne from Bach's Partita No. 2 pulsated with a quiet inner excitement, and the style turned rightly passionate for Brahms' Sonata in D Minor, Op. 108 (although we'd have liked somewhat less vibrato in the Adagio, which got just a bit sticky). Even Ysaye's Sonata (Op. 27, No. 3) almost sounded like music under Friedman's sure fingerwork and bowing. Debussy's "Beau Soir," in the Heifetz arrangement, played with mute, was as atmospheric and hushed as anyone could wish; and two Paganini Caprices (Nos. 21 and 24) were brilliant and exciting. Everything this boy touches turns to music—surely a fortunate talent for some of the violin solo repertoire.

Mr. Friedman promises to be one of the two or three violinists of major stature in the coming years, if he continues in the direction he is going. K. H.

N. Y. Philharmonic - Symphony, Kostelanetz conducting, Nov. 3, E—As usual, the magic name of the conductor sold out the house. In addition to Weber's "Invitation to the Dance" (in Berlioz' orchestration), Corelli's Suite for Strings, Prokofieff's Wedding Suite from "The Stone Flower," Rodgers-Bennett's "South Pacific" and Porter-Bennett's "Kiss Me Kate," the program listed the first N. Y. performance of William Schuman's "New England Triptych," three pieces for orchestra after William Billings. This new score is one of the series of works on American themes which Mr. Kostelanetz commissioned and among which Copland's "A Lincoln Portrait" has already earned a permanent place in the symphonic repertoire of our orchestras. The same can be expected of Mr. Schuman's work. The three movements of the score are based on three hymns of William Billings which Mr. Schuman treats in his own very characteristic manner. The rhythmic pattern of his music is entirely his own, and the melodic phrases also have a typical Schumanesque flavor. The three pieces are highly effective and were received by the large audience with great enthusiasm. The composer had to take several bows from the stage. Mr. Kostelanetz is to be thanked again for enriching the orchestral repertoire with a valuable American work. H. W. L.

Cesare Siepi, basso, Nov. 4, E—The beautifully controlled and richly textured voice of Cesare Siepi was never in better form than at this hearing. While we frequently have applauded his splendid singing in the dramatic roles of the lyric theatre, we feel that a bass voice in recital faces hazards, except in extraordinary circumstances. Therefore it is a pleasure to report on the maturity of interpretation and the progress made in stylistic values since Mr. Siepi last offered a song program. The program itself was not particularly distinguished. While all the songs were first rate, they frequently bordered on the hackneyed. The list was saved and made interesting by the fine bel canto line of the Siepi tonal production and by the juxtaposition of contrasting arias such as the four Serenades, excerpted from scores according to Mozart, Berlioz, Moussorgsky, and Tchaikovsky. A group of Strauss lieder, the opening selections from the Italian classics, and smaller songs from Italian repertory showed the singer's range, messa di voce, which is almost perfection, and other facets of notable artistry. Perhaps in another venture into the song field Mr. Siepi will present a list that will make musical history. He has the vocal resources, the personality, and the ability to do so. Leo Taubman was the accompanist. M. C.

TOWN HALL

Joan Field, violinist, Oct. 18, E—This recital was a most rewarding experience. Miss Field has near-flawless technical equipment, is a highly sensitive musician, and, best of all, she plays in tune.

Her program was full of possible technical pitfalls—Ysaye's Sonata No. 2 (for unaccompanied violin), Beethoven's "Kreutzer" Sonata, and Schubert's Rondeau Brillant. The artist exhibited a complete mastery of these difficult works. The performance of the Ysaye work was what it should be—a full-bodied, unashamed romantic statement. The Beethoven Sonata is a complete test of musicianship. Miss Field's reading was introspective, sensitive, and completely convincing. The Schubert work was another opportunity for the artist to display her ample technical proficiency.

The second half of the program contained two pleasant surprises—Mana-Zucca's "Fisherman's Wharf" (first performance) is a delightful flight into the world of fantasy. This short piece is a worthwhile addition to the repertoire and bears investigation by violinists. A suite of three melodies from Weill's "Dreigroschenoper," expertly transcribed for violin by Frenkel, furnished diversion and lightness to the program. Miss Field concluded her impressive recital with a brilliant reading of Sarasate's "Jota Navarra."

The artist received sympathetic and capable support from pianist Theodore Saidenberg. G. W.

Philippa Schuyler, pianist, Oct. 21, A—It is always a keen pleasure to see

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a major talent grow, from season to season, more polished and distinctive. So few child prodigies last through the teens. But in the case of Philippa Schuyler, there has been a steady growth in technical skill, understanding, and other musical and personal attributes. Now in her twentieth year, she plays with impecable style, an almost flawless sensitivity, and an individualistic approach that puts fresh color into the classics and establishes standards for contemporary works. In her New York recital Miss Schuyler played with undeniable musicality and some surprises in her readings. However, she did not err in matters of proportion and balance, and her tonal scope retained a shining sweetness in the most brilliantly acrid music. The listener had the feeling that technically she has no problems, but that she is still seeking for greater insight into subtleties and intensities. She is still young in experience, though her pianistic appearances commenced when she was about eight years of age. On her fine program, Miss Schuyler listed Mozart's Sonata in F, Beethoven's Sonata in F Minor, three major Chopin numbers, and compositions of Soler, Casanovas, Albeniz, Aguirre, Milhaud, and Gershwin—a varied and demanding array all of which were played with consummate digital lease and dramatic power. M. C.

June Summers, pianist, Oct. 23, E—About eighteen years ago we heard Moritz Rosenthal play Chopin's Nocturne in D-flat (Op. 27, No. 2) at his Golden Jubilee recital. This old memory haunts each new performance we hear, and is, frankly, prejudicial. Nonetheless, this was Miss Summers' most successful interpretation, although she tends to produce what one salty music professor we know likes to call boarding school Chopin. The first three works on this program were Scarlatti's Sonata in A, Haydn's Andante with Variations in F Minor, and Beethoven's "Appassionata" Sonata (Op. 57). It was hard to come to many, if any, conclusions about the playing, aside from noticing some serious memory fluffs. For Miss Summers is a pedal pusher. Someone must have told her, long ago, that when the music starts, she should jam her foot down, and lift it only at the end. It all sounded like a player piano grinding away furiously and undampered. K. H.

Stanley Lock, pianist, Oct. 25, E—Opening with a group of compositions by Bach-Siloti and Soler, Mr. Lock completed the first half of his program with Beethoven's "Appassionata" and five pieces by Chopin. They all attested his technical facility, a penchant to employ a too percussive piano tone, and at times a tendency to slur runs by too much pedal. The Beethoven Sonata suffered especially from this kind of treatment.

But things looked up remarkably after intermission, when Mr. Lock played the world premiere of Alexander Haieff's Sonata. The work, as such, is not Haieff's best, but it again proves him to be a sincere composer who does not indulge in cheap effects. The three movements are well constructed, but they suffer from a sameness in the use of certain short thematic phrases. The Andante, however, has moments of great lyric beauty. Poulenc's "Les Soirées de Nazelles" closed the program. Here Mr. Lock knew how to conjure up the various moods of the different settings, although it would have been better if he had approached his task with less seriousness and more awareness of the work's humorous implications. Mr. Lock was applauded warmly by a sizeable audience. H. W. L.

Maria Luisa Faini, pianist, Oct. 26, E—Miss Faini is a pianist with merits—and limitations. She is well equipped technically—fleet fingers, a solid technique—but sometimes she uses the pedal in a way that mars the clarity of her technical rendition. She also has an unfortunate penchant to modify her basically remarkable musical conception with certain affectations. In the opening number of her program, Marcello's Sonata in B-flat major, transcribed by Bartok, she obviously wanted to imitate the harpsichord, so little did she let the melodic lines sing, devoting her attention chiefly to details. In Dukas' Variations, Interlude et Finale, a composition in the tradition of Cesar Franck but with impressionistic harmonies, she painted black and white, either playing in a whispering piano or in a forte out of proportion with her tender passages, so that the balance was not always preserved. Schumann's "Carnaval" (Op. 9) closed the first half. Here Miss Faini missed out on the broader aspects of the work by devoting too much care to "petite" detail, although in the closing "Marches des Davidsbuendler" she extracted from her instrument sonorities on the grand scale. The rest of her program—Bach-Busoni's Toccata in C Major, Due Ricercari sul nome B.A.C.H., two charming pieces by Isidor Philipp, two Film Studies by Castelnuovo-Tedesco, and the brilliant "Mazeppa" by Liszt—found her less tense and therefore more successful in projecting her remarkable talent. She was cordially applauded by her appreciative audience. H. W. L.

Lucile Casanave, soprano, and **William Piriggi,** tenor, Oct. 27, E—Singers live in constant dread of catching cold. This is what happened to Miss Casanave a few days before this recital, but she sang part of her program, anyway, in the valiant tradition of "the show must go on." Undoubtedly, her voice suffered somewhat from her ailment, but she sang several solos and joined Mr. Piriggi in most of their scheduled duets. Of her solos, Emilio Roxas' "Berceuse Amoureuse" was one of the most appealing. It was in a Roxas' song, too, that Mr. Piriggi did some of his best work, restraining his voice to intensify the feeling effectively. This same Roxas was accompanist for the evening, and supported the singers ably. Mr. Piriggi, who sang many unscheduled songs in Miss Casanave's place, has a naturally sweet tenor voice, but tends to force it to obtain power beyond his native limits. But he was always on pitch and sang with feeling. Especially fine were two arias from Cilea's "Adriana Lecouvreur." K.H.

The Golden Age Singers, Oct. 28, A—The Golden Age Singers of London, directed by Margaret Field-Hyde, a quintet consisting of two sopranos, one tenor, a countertenor, and a baritone, presented an *a cappella* program, the first in America to be given by English roundtable singers in two decades. The interesting program reflected the group's specialization in the famed repertory of Elizabethan times. There were early English madrigals, ballett and canzonets of Gibbons, Morley, Weelkes, Bennett and Wilbye, five madrigals of Monteverdi and Marezio, French chansons by de Lasso, Costeley and Passerau, two new carols especially arranged for the singers by Rubbra and Vaughan Williams, and contemporary English folk song arrangements.

Excellent singing by well-trained vocalists was the order of the afternoon. Each singer, a competent stylist in his or her own right, contributed to a smoothly flowing ensemble. The consistently high standard of taste, delicacy, and warmth of tonal quality employed throughout the entire concert, and the rich treasury of 16th-century program numbers offered to the listener, made it exceedingly difficult in review to prefer any one song over the others. L. C.

Mercedes Walker, pianist, Oct. 28, E—Miss Walker has a good tone, which

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was used to best advantage in such highly romantic pieces as those by Chopin and Liszt's Sonetto No. 104 (after Petrarca). What still has to be solved are interpretative problems in connection with the great works of the classical period, like Beethoven's "Waldstein" Sonata and the E Major French Suite by Bach. But these difficulties will be overcome in time when the still youthful artist gains more experience and matures musically. Extreme technical difficulties, as in Liszt's Paganini Etude No. 6, have still to be conquered. Altogether, this is a first-rate talent and the prospects are bright. H. W. L.

Claudette Sorel, pianist, Oct. 31, E—Dazzling technical ability distinguished the recital of 23-year-old Claudette Sorel, who played her first major recital here after a five-year absence, during which she fulfilled concert engagements in this country and in Europe. The program offered by the young artist was exacting. Commencing with the F Major Sonata of Beethoven, followed by the Brahms Variations on a Hungarian Song, Miss Sorel played facilely but warmed into tonal color and strength with the B Minor Sonata of Chopin. From then on, the audience was in her gifted hands. The Paul Nordoff Suite for Piano, an interesting three-part work based on high holidays of the church —Christmas, Whitsuntide, Michaelmas —was quaintly devised with "overtones" of bells and chorals. The Scriabin Nocturne for the Left Hand was delivered with masterly style and melodic richness. This was a real pianistic feat, since we learned afterwards that Miss Sorel was playing with a painfully split left finger. After the powerfully played Sonata No. 7 of Prokofieff, Miss Sorel was called back to the stage for numerous added numbers by her reluctantly departing hearers. Miss Sorel left the impression that she is one of the greatly talented pianists of the younger group, with an intelligent, discriminating taste in program material, a wide-ranged versatility, poise, and potentials of emotional development that augur an unusual career. M. C.

CARNEGIE RECITAL HALL

Wolf-Mahler-Weigl Evening, Oct. 11, E —With the Musicians Trust Fund, the Austrian Institute, and the Austrian Information Service as co-sponsors, this concert honoring three composers of the Donau monarchy, had more a sentimental quality than artistic merit. Carlton Sprague Smith, from his student days an old admirer of Austrian culture, delivered an opening address which was touching in its modesty and informative.

The program offered choruses by Wolf and Karl Weigl, sung by the Ansonia Madrigal Singers, directed by Fred Popper, songs by Hugo Wolf and Karl Weigl, sung by Charlotte Holloman with a keen awareness of their poetic content, and songs by Gustav Mahler, sung by Alice Howland. Again the "Lieder eines fahrenden Gesellen" proved their emotional power. By Karl Weigl, we heard, besides a group of songs, interpreted by Miss Holloman, the String Quartet No. 7 in F Minor played by Felix Galimir, Sonja Monosoff, Renee Galimir-Hurtig, and Stefan Auber, in its world premiere. Romantic in its texture and in line with the traditions established by Brahms and Mahler, the work reveals the trained craftsman and imaginative composer. The same can be said for his Five Songs for soprano and string quartet, which received their American premiere with Miss Holloman as soloist. But why must Wolf and Mahler be used to frame Mr. Weigl's composition. The performance of his works seemed to have been the *raison d'être* of the evening, and to say so would have served his cause better. H. W. L.

Georgia Phelps, contralto, Oct. 23, E—Georgia Phelps chose for her first Carnegie Recital Hall appearance a program of limited stylistic range which seemed nevertheless well suited to her personality—"Die Winterreise" of Schubert. This lovely, folk-like cycle expressing the subtle shadings of anticipation, rejection, and loneliness, is a challenge to any performer, especially when sung in translation. The vocal technique demanded is no more than the basic requirement of a recitalist and should not distract from the far more important matters of mood communication, phrasing, word handling, and nuance. Each of these matters becomes a real problem when the text is translated. On one hearing it is difficult to judge a new translation such as Miss Phelps used, and awareness of the complications involved tends to make this reviewer skeptical of any such efforts. Two basic problems are seldom satisfactorily solved: The text itself is often native to one culture and cannot be fully understood in any other culture; the melodic phrases are constructed so as to exactly enhance the words, individually as well as phrase-wise, and in translation the musical highpoint of a phrase is often coincident with an unimportant word.

Miss Phelps offered a sincere rendition with the able assistance of Nathan Price at the piano. D. W.

Paul Harelson, pianist, Oct. 28, A—On this Sunday afternoon, despite the distraction of children blowing kazoos and tin whistles on the other side of the walls, the local scene was lighted up by the most promising new talent we have heard so far this season. Mr. Harelson has youth, with both its faults and virtues. He rushes in where angels fear to record, and does not feel his way enough into the music's inmost meaning. This is not so much a fault of musicianship as of immaturity. His virtues are exuberance, seriousness, and an immaculate and sturdy technique. Ravel's Toccata fairly crackled with excitement, and Weber's Rondo brillant (Op. 62) was as dazzling (and light) as spun sugar

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at a fair. Beethoven's Sonata in A-flat Major (Op. 110) was played with expression and accuracy, with control and cleanness. What Mr. Harelson did with it was fine: all he needs to do is go one step more deeply in the same direction. A Dallapiccola first New York performance was well played, but pretty dull listening (anti-melodic, percussive, disjointed, aimless). The Debussy and Fauré were first rate.
K.H.

Connie McNeil, soprano, Oct. 28, E—A program of uncommon discernment was offered by Miss McNeil, who has also appeared with the St. Paul Civic Opera, was trained as a dancer, and has played dramatic parts on television. What strikes the listener is the great musicality of the artist, a virtue which even makes you forget certain vocal shortcomings. Her singing of Villa-Lobos' Suite for voice and violin (David Pokotilow, violin) was of remarkable beauty and insight, and she demonstrated a sure affinity for the French art song, which was represented on her program with a group of compositions of "The Six." With Allexander Bellow as assisting guitarist, she offered songs of Weber and Schubert. Julius Levin was at the piano and he even supplied the cue in the aria of Thérèse from Poulenc's "Les Mamelles de Tirésias."
H.A.G.

Clio Concert Trio, Oct. 29, E—Despite the fact that one mile or so down the street the much-publicized diva Callas was opening the Metropolitan Opera season, this little upstairs hall was packed to the rafters. We guess everyone came to hear the first performance of Julia Smith's "Trio—Cornwall, 1955." Dedicated to the Clio Trio, this is a three-movement job, with Cornwall-on-the-Hudson bird calls in the first movement and an automobile horn in the last. Between the birds and the beeps, there is a Theme and Variations (seven, including a slow blues, rhumba, and valse sentimentale). Miss Smith's Trio has the virtue of being readily comprehensible; but it has the handicap of verging, at times, on banality. Some of the variations had a nice, easy Brahmsian lyricism. Miss Smith is pleasing when she indulges her traditional and romantic bent, but sounds insincere when she strives for dissonance, the jazz idiom, or some other illusive overlay of contemporaneousness. What's wrong in being downright old-fashioned, if that's the way you feel? Rachmaninoff did it nicely. Anyway, the audience was enraptured, and who are we to buck vox populi (lest it include the voice of too many friends)? The Clio Trio, despite good musicianship and group accuracy, struck us as spiritually mismated: Miss Stretch's piano is dry and pedagogic; Miss Dengel's violin ravishingly lush; and Miss Kozusko's 'cello somewhere in between.
K.H.

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"Carmen," Oct. 27, E—The Long Island Opera Company presented Bizet's "Carmen" as its third performance of the 1956 fall season. An excellent cast headed by Mignon Dunn as Carmen, Eddy Ruhl as Don Jose, Maria Ferriero as Micaela, and Arthur Budney as the Escamillo, presented an impressive performance under the competent direction of Carmen Coppola. A finely integrated chorus, a sprightly, beautifully costumed ballet, and well-designed scenery added much to the success of the evening.

Mignon Dunn's personable delineation of the title role was outstanding in its intelligent concept, dramatic action, and singing. Eddy Ruhl as Don Jose, brought to the role a brand of vocalism that at times completely dominated the opera, leaving little to be desired. His rendition of the "Flower Song," with virile, ringing climactic tones, brought a well-deserved ovation from the audience, while his effectively dramatized impersonation of the desperate Don Jose in the fourth act brought to a stirring conclusion a worthy operatic performance. Maria Ferriero was an acceptable Michaela, exhibiting a voice of beauty, not always utilized with discretion in the upper range. Arthur Budney was a competent if at times too formal Escamillo. The remainder of the cast was composed of Joseph Salvador, Adrien La Chance, Irene Guest, Eleanor Wold, and Benjamin Raisen.
L. C.

KAUFMANN AUDITORIUM

The New York Pro Musica Antiqua, Nov. 3, E—Spirited, flawless performances of a rich variety of Tudor and Elizabethan music by the ten musicians of the New York Pro Musica Antiqua made us feel last night that no European organization with a similar name could have done better. It was a pleasure to note as well the growth of integrity of some of its members. Soprano Jean Hakes, for instance, made Ravenscroft's "The Three Ravens" a deeply touching experience, and we are glad these virtuosos do not scorn its directness and appealing simplicity. Soprano Betty Wilson, too, displayed increasing sensitivity in her performance of Byrd's "Have Mercy upon me, O God" and remarkable humor in "Well Saide to his Mammy," by Robert Jones. Not the least pleasing sign of growth was seen in tenor Arthur Squires, who in this concert turned his sincere and steady musicianship to the viol, with highly creditable results.

Director Noah Greenberg selected two concerted works that were easily the high points of an altogether remarkable concert: an "Alleluia" from the School of Worcester, a sacred work that is absolutely uninhibited in its exuberance, and Orlando Gibbon's "London Street Cries," a wonderful hodge-podge of 17th-century traffic clamor underlaid with a placid fantasy on the Gregorian "In nomine." Praise is due the other members too: Russel Oberlin, countertenor; Charles Bressler, tenor; Brayton Lewis, bass; Paul Ehrlich, viola; Martha Blackman, viol; Bernard Krainis, recorders; and Paul Maynard, harpsichord.
J. L. B.

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THE NATIONAL SCENE

SAN FRANCISCO

■ Several singers of international fame made their American operatic debuts during the opera season (Sept. 13-Oct. 18). Consequently, there was a wealth of glorious singing which, unfortunately, was not always matched by the over-all quality of the productions. Judged from the standpoint of individual singers, there was scarcely an evening which was not highly rewarding, for not only did the newcomers surpass expectations, but artists long-endeared to San Francisco were, with one or two exceptions, at the peak of their form, and minor roles were most competently filled by promising young local singers.

Displeasing aspects of the season were the paucity of the stage designs for the newly devised productions, over-discreet playing from the orchestra, and an occasional lack of dramatic conviction which caused even the most superlatively sung performances to become dull and uninteresting at times. Stage settings which consisted almost entirely of steps and platforms robbed such works as *Die Walkuere* and *Boris Godounoff* of their individual atmosphere; these operas were conceived as spectacles, and one might as well attend them in concert version as in the bare, experimental settings which constituted their background this season.

Considering the operas in the order of their occurrence, *Tosca* proved genuinely exciting, due to the vocal fervor of Tebaldi and Bjoerling; the quality of their singing was such that one was able to overlook their less inspired attempts at acting. Anselmo Colzani was an extraordinarily suave and resonant Scarpia. Minor roles were excellently portrayed, Carl Palangi being an ideal Angelotti, and the Spoletta of Alessio De Paolis a true creation, as sinister as a Goya etching. Glauco Curiel drew a wonderfully glowing tone from the orchestra, which contributed much to the vitality of the performance.

A revival of *The Flying Dutchman* served to introduce Leonie Rysanek to an American audience, and the personable young Viennese soprano revealed a stunningly controlled voice, perfect in pitch, and of exquisite timbre. Surrounded by a distinguished cast—Hans Hotter was the suitably sombre Dutchman, Ludwig Suthaus a vocally dependable Eric, Lorenzo Alvary an excellent Daland, and Cesare Curzi and Katherine Hilgenberg splendid in the roles of the Steersman and the Housekeeper—the production nevertheless frequently failed to get off the ground. Under William Steinberg the orchestra lacked assertiveness, approaching Wagner's melodramatic score with singular modesty. The brief last act moved well, with the chorus under Gianni Lazzari singing and acting with appropriate vigor.

Steinberg's conducting of *Boris Godounoff* was unusually sensitive but far too pallid; the barbaric and frenzied tone which can make such a shattering experience of "The Coronation Scene" was completely lacking. Leo Kerz's stage designs for this production were infantile and ludicrous. Boris Christoff, making his American debut in this performance, was perhaps justifiably nettled by the strange proceedings. His conception of Boris in the opening scenes was superficial and calculated, though he achieved some highly impressive effects in the final act. In his better moments—the farewell to his son and the death scene—he gave evidence of being a great singing actor, but taken as a whole, his performance lacked stature. The large cast was uniformly excellent, both vocally and histrionically. Particularly impressive were the finely sung Dimitry and Varlaam of Richard Lewis and Lorenzo Alvary. The chorus not only sang remarkably well but created a vivid picture in the revolutionary scene.

Steinberg's ability as a conductor came to the fore in a beautifully integrated performance of Verdi's *Falstaff*, which was a triumph for all concerned. Leonard Warren was colossal as Sir John, never losing sight of his underlying majesty, voice and gesture creating a character of heroic dimensions, such as Verdi intended. The vocal ensembles were brilliant and faultlessly executed. Elizabeth Schwarzkopf sang handsomely as Alice Ford, and Frank Guarrera was in splendid voice as her suspicious husband. Oralia Dominguez (whose Azucena in a special matinee performance of *Il Trovatore* proved one of the most sensational debuts of the season) sang with authority and magnificent tonal quality as Dame Quickly, and her characterization was de-

BORIS CHRISTOFF
Title role in Boris Godounoff

MARGARET ROGGERO and ORALIA DOMINGUEZ
Mrs. Page and Dame Quickly in Falstaff

Robert Lackenbach

LORENZO ALVARY
Alfonso in Cosi fan Tutte

lightfully deft and witty. Giuseppe Campora and Audrey Schuh were an attractive and vocally appealing pair of young lovers, while Alessio De Paolis and Nicola Moscona infused just the right degree of buffoonery into their roles as Bardolfo and Pistola.

Two operas were added to the company's repertoire this season, Riccardo Zandonai's *Francesca da Rimini* and Mozart's *Cosi Fan Tutte*.

Zandonai based his opera on a rather laborious poetic drama by Gabriele d'Annunzio, and his opera, like the libretto, is uneven, and does not always sustain itself. It does, however, have much to recommend it, particularly the rich orchestration, outstanding examples of which are the first act meeting of Paolo and Francesca, and the brief and gruesome scene between Paolo's two wicked brothers in the last act.

The work was magnificently conducted by Olivier De Fabritiis, and while certain portions of the opera are blatantly derivative of other composers, it certainly possesses sufficient original beauty to warrant frequent presentation.

As the ill-fated Paolo and Francesco, Richard Martell, American tenor, and Leyla Gencer, Turkish soprano, were most ideally cast, having in their favor resourceful voices, youth, comeliness, and dramatic imagination. The Gencer voice is singularly personal and pleasantly rich and warm in quality. Francesca is a tremendous role to sustain and she accomplished it admirably. Despite the romantic nature of the work, the macabre episode between Giovanni, the lame (Anselmo Colzani), and Malatestino, the one-eyed (Cesare Curzi), was the high point of this curious opera, their characterizations being projected in a truly terrifying manner. The severity and bareness of Leo Kerz's setting emphasized the austere mood of the opera.

The new production of *Cosi Fan Tutte* charmed the eye with its light and airy decors by George Jenkins, which, had they been conceived on a more diminutive scale, would have been quite perfect. It was somewhat difficult to strike the necessary tone of intimacy on so vast a stage, but the finely chosen cast of singers possessed sufficient inventivenes to create the proper Mozartean atmosphere. Elizabeth Schwarzkopf's carefully planned Fiordiligi is an amazing tour de force, projected with admirable intelligence and skill, though somewhat lacking in warmth. As Dorabella, Nell Rankin revealed a deep understanding of Mozart's style combined with true nobility of appearance. The Despina of Patrice Munsel was enchantingly graceful and vivacious, qualities which go far in compensating for the frequently thin texture of her voice. Richard Lewis was an exceptionally appealing Ferrando, singing with consistently beautiful tone. Frank Guarrera's lively and original Guglielmo was most pleasingly sung, and Lorenzo Alvary was thoroughly satisfying as Don Alfonso. Hans Schwieger, substituting for Lovro Von Matacic, conducted with considerable subtlety, though a more precise beat would have added immeasurably to the beauty of the performance.

Other revivals included an unevenly sung and enacted *The Elixir of Love*, which failed to capture the bubbling spirit of Donizetti's score, and a single performance of *Aida*, in which Leonie Rysanek's beautifully projected interpretation of the title role proved to be one of the great sensations of the season, seemingly inspiring the entire cast. Martell, Rankin, Colzani, and Moscona also contributed characterizations of glowing power in this outstanding production.

A performance noble in every aspect was the finely prepared revival of Verdi's *Simon Boccanegra*, sung with almost incredible beauty by Renata Tebaldi, Leonard Warren, Boris Christoff, and Roberto Turrini. Ensembles of the most ravishing beauty made this undoubtedly the finest performance of a season which was extraordinarily gratifying in vocal achievement.

ALAN CAMPBELL

WASHINGTON, D. C.

■ With the coming of October, the Capital snapped out of its summer doldrums and headed into a musical season which gives every indication of establishing new records both for the number of concert presentations and the extent of audience support.

■ The first major item on the calendar was a pair of concerts by the Berlin Philharmonic Orchestra under Herbert Von Karajan in which the German visitors renewed the excellent impressions created in their initial appearance here a year ago. Their glorious tonal texture, their unfailing clarity of delineation, and, above all, their tendency to underplay rather than to force orchestral climaxes are matters of wonderment and envy. On the debit side, however, one must take exception to their too-conservative programming. The nearest approach in either concert to a contemporary composer was Richard Strauss, and he was represented by a work composed almost 70 years ago.

■ The National Symphony Orchestra got off to a fast start. Management announced that a record of 4,600 subscribers had purchased its season ticket package, which combines appearances of the National, Philadelphia, and Boston Orchestras, and the Danish Ballet. Conductor Howard Mitchell selected an all-Beethoven program for his opening pair of concerts, with José Iturbi as soloist in his well-remembered interpretation of the Third Piano Concerto. The newly enlarged orchestra (now 96 musicians, 10 more than in former seasons) drew bravos. Their reading of the Seventh Symphony was exemplary. Mr. Iturbi was found lacking in a certain elemental vigor essential to Beethoven. There was no quarrel with his technical facility, which is still of the highest order. It was just that his concept of the music was too gentle for Beethoven.

■ An announcement that has attracted widespread interest in musical circles concerns the formation of a local Opera Society. The objective of the Society is to present opera to Washington audiences on a fully staged basis with top professional singers. Up to now, local audiences have had to rely for their opera on infrequent appearances of the Metropolitan, unstaged concert versions, or the presentations of semi-professional groups. Laudable as these efforts are, they do not satisfy the need for a locally oriented professional company. Hence the newly formed Opera Society, if it accomplishes its purpose, will fill a glaring void in the city's cultural life. As its maiden effort, the Society has scheduled for early

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1957 a pair of performances of Mozart's *Abduction from the Seraglio*. Paul Callaway, who so successfully directed the National Symphony Orchestra's concert versions of *Cosi Fan Tutte* and *Don Giovanni* in recent seasons, has been selected to prepare and conduct the *Abduction*. The presentation will be in English.

■ The Twelfth Festival of Chamber Music presented at the Library of Congress by the Elizabeth Sprague Coolidge Foundation was a musical occasion of highest distinction. Four major works by outstanding composers were commissioned for this festival: Henry Cowell's Fifth String Quartet, a Suite for Cello and Piano by Paul Creston, "Cinque Canti" by Luigi Dallapiccola, and "The Unicorn, the Gorgon and the Manticore" by Gian-Carlo Menotti. In addition, there were first performances of two "Children's Songs for Grown-Ups" by Irving Fine and Peter Mennin's "Sonata Concertante." Besides the new music there were representative chamber works by Beethoven, Prokofieff, Schubert, Schumann, Milhaud, and Schoenberg. Artists assembled for the four concerts included Ruggiero Ricci, Raya Garbousova, Martial Singher, the Juilliard String Quartet, and first-desk men of the National Symphony.

Of the new music heard, the Menotti work was not only the most ambitious, but it was also the most appealing and the most likely to survive as part of the regularly performed repertory. It is described as "A Madrigal Fable for Chorus, Ten Dancers and Nine Instruments." As is customarily the case, the text as well as the music is Menotti's authorship. Much of the credit for the great critical and popular success of the work lies with Paul Callaway, who not only prepared the intricate choruses but literally stepped in at the last moment and conducted the performance in place of Thomas Schippers, who was unable to appear.

GERSON NORDLINGER, JR.

BOSTON

■ It was not possible for this correspondent to hear more than one program of this year's Worcester Music Festival, at which concert Charles Lee, resident music director of the festival, did a creditable job with the first two parts of the Haydn "Creation." Eugene Ormandy and the Philadelphia Orchestra can always be relied upon for thorough competence even under the adverse conditions imposed by the regrettable acoustics of the Worcester Auditorium. According to all reports the festival was well-attended and the general quality was high.

But regardless of the concert's quality, much could be done to bring the famous old series back to a point where it might recapture its former eminence and prestige. It is fine to have the Philadelphia Orchestra present and it is certainly worthwhile for a city to have a large chorus ready, able, and willing to rehearse and perform. Yet why should it not be possible to channel this skill and devotion in a direction that will advance music and provide a point and climax to each yearly festival?

The answer seems easy, although the execution presents some practical difficulties. After having gone through a "museum" stage for several decades, there are signs that the public is again becoming interested in new works. Why doesn't the festival hold yearly competitions and give yearly commissions, with awards and commissions substantial enough to engage the interest of established composers and to offer inducement to composers who have yet not received recognition. Obviously the festival would be interested in large works for chorus and orchestra. It is not unlikely that some foundations might be interested enough in such a project to offer financial support.

■ In Boston the well-known European pianist, Clara Haskil, made what really must be considered her American debut with the Boston Symphony Orchestra on Nov. 2 and 3. Miss Haskil had made a previous visit to this country and her records have been widely sold here, but until this visit she had not been publicly heard by American audiences on any scale. Her performance in the Beethoven Concerto No. 3 confirmed her European reputation as a sensitive and deeply musical pianist. Yet one might have wished that she had chosen to open her American concerts with a Mozart concerto, for her style seems to be made to order for that composer.

As it was, Miss Haskil did not appear completely at ease, particularly since she and Charles Munch differed on more than one point. The soloist's attempt to use flexibility of rhythm was not completely understood by the players or their conductor. Perhaps there was not sufficient rehearsal time and perhaps the pianist needs to get adjusted to American conditions, so markedly different in many respects from what she has been used to. But there was no doubt whatever that the frail, stooped, white-haired artist scored enormously with her audience.

The balance of the program was superbly conducted and played, with Munch giving brilliant readings of the Cherubini "Anacreon" Overture, Samuel Barber's "Medea's Meditation and Dance of Vengeance," with the composer present for this first Boston hearing, and the Turina "Sinfonia Sevillana."

JULES WOLFFERS

LOUISVILLE, KY.

■ If the success of this season's first subscription concert (Oct. 24) of the Louisville Orchestra is an omen, we may look forward to a series of triumphs for conductor Robert Whitney and his orchestra. The first program, selected with fine taste, opened with Weber's Overture to *Euryanthe*, and was followed by Robert Schumann's Third Symphony (E-flat, Op. 97). Mr. Whitney made the orchestra sound rejuvenated, and the romanticism of both works came into full bloom.

Walter Piston's Serenata, commissioned by the Louisville Orchestra, and performed for the first time, may not be great music; it probably does not even pretend to be; yet it makes pleasant listening, and does not tax the listener's ear with problems of modern tonality. The three brief movements are lucidly orchestrated. The first, *con allegrezza*, stresses the rhythmic components; the second, *con sentimento*, is romantic; and the last one combines rhythmic and melodic components in good balance and robust fun.

The young pianist Lee Luvisi made a triumphant debut in his home town with Rachmaninoff's Rhapsody on a Theme of Paganini. Though his interpretation cannot yet be called that of a mature master, his playing reveals a coming virtuoso and mature artist in the not too distant future. Robert Whitney contributed a brilliant orchestral support. There were stormy ovations for soloist and conductor.

■ Moritz Bomhard's operatic and artistic capabilities were transformed into reality with a brilliant and captivating rendition of Mozart's *Cosi Fan Tutte* (Nov. 1: Kentucky Opera Association and University of Louisville School of Music). He fused together a chamber orchestra (members of the Louisville Orchestra), a well-coordinated group of singers, and a sparse but highly tasteful stage setting, and he achieved an appealing, bright, and highly enjoyable performance, warmly acclaimed by the audience. The voices of Audrey Nossaman and Charme Riesley, as the sisters, and of Bonnie Stewart Bounnell, as the chambermaid, blended

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superbly with those of William Pickett and Farrold Stephens (Guglielmo and Ferrando) and of Robert Fischer (Don Alfonso). The artistic achievement of Miss Nossaman and the vivacious acting of Miss Bounnell deserve special praise. HANS F. KUPPENHEIM

CHICAGO

■ Verdi's *La Traviata* held the boards of the Lyric on two occasions, Oct. 26 and 31. As a spectacle the presentation was not altogether satisfying. The newly created and somewhat incomplete settings, partially imported (along with costumes for comprimari, chorus and ballet) from Palermo's Theatre Massimo (in favor of Chicago's fine old traditional sets) and not completely suitable to our opera theatre's enormous stage, were on the whole disappointing.

Eleanor Steber, a beautiful Violetta, was in splendid vocal estate, and negotiated her role with elegance and ease. Her singing of "Ah, fors'e lui" and of the following "Sempre Libera" were artistic peaks of the performance which also held many fine moments, with Leopold Simoneau's beautiful singing of the various arias given to Alfredo, and Ettore Bastianini's splendid "Di Provenza." If his singing were matched with a more expressive performance, Mr. Bastianini could become a major figure on the operatic stage.

The lesser roles, too, were well handled, particularly Virginia Parker as Flora Bervoix.

Wagner's *Die Walkuere*, not produced here for more than three decades, received a noteworthy performance at the hands of the German wing of the Lyric Opera, and served to introduce here renowned Wagnerian singers in the three most important roles.

Birgit Nilsson, who made her American operatic debut on this occasion, promises to become one of the foremost Bruennhildes of this era. Though less dramatic in voice and action than some of her predecessors heard on the same stage, her joyous, heroic cry, "Hoyo to ho!" was electrifying, and in later scenes Mme. Nillsen proved herself a soprano with a fresh luscious voice, to be reckoned with, in an entourage that brought to the fore such veteran Wagnerian singers as Paul Schoeffler and Inge Borkh. Mr. Schoeffler lived up to his reputation as a singer steeped in Wagnerian tradition in his strong portrayal of Wotan, which reached its height in the dramatic farewell to his daughter in the last act.

Another newcomer to the shores of Lake Michigan, tenor Ludwig Suthaus, made a successful debut as Siegmund. Young and prepossessing, Mr. Suthaus held the interest of his public throughout his understanding performance. Inge Borkh's portrayal of the role of Sieglinde was vocally exciting and dramatically powerful.

Two of the most convincing artists of the cast were William Wilderman, the best of all Hundings we have heard from any stage, and Claramae Turner, a dominating Frika, who sang with the stamp of authority.

An exceptionally fine octet of Valkyries—Virginia Parker, Gloria Lind, Evelyn Reynolds, Patricia Fraher, Jane McGowan, Audrey Paul, Eunice Alberts, and Ardis Krainik—by their keen musicianship and vocal ability, gave to the third act some of the most moving moments of the entire production.

Georg Solti made his orchestra of 85 players pulsate with vigor and beauty, and gave the singers a chance to be heard at all times.

Puccini's *Tosca* served for the reentry this season of Renata Tebaldi, one of the greatest Toscas this reviewer has seen or heard on any lyric stage—and he has seen the best of them since the opera's American premiere at the "Met," Feb. 4, 1901. Tebaldi, who was magnificent visually and vocally in her dynamic portrayal of the title role, resorts to no theatrical tricks to express love or hatred, for she is first of all a woman of flesh and blood, fiery, tender, and dramatic. And the voice has taken on added volume without losing any of its luscious quality. She was recalled innumerable times by the cheering throngs. It was Tebaldi night. And what wonderful support she received from Bjoerling, whose golden mezzo forte made "E Lucevan le Stelle" one of the ravishing moments of a memorable performance. Tito Gobbi, the finest Scarpia of our epoch, magnetized the audience throughout the evening. Outstanding in a lesser role was Carlo Badioli, a well-voiced and amusing Sacristan.

Bruno Bartoletti proved himself a worthy Puccini interpreter in his direction of Tosca, his finest achievement to date with the Lyric.

The first of two performances of Verdi's *Il Trovatore* starred Herva Nelli in the role of Leonora, replacing Anita Cerquetti, whose Lyric performances were canceled due to illness. Miss Nelli sang a more than creditable performance vocally, but her portrayal was detached, due in part to her unresponsive *vis à vis*, Jussi Bjoerling and Ettore Bastianini. Mr. Bjoerling sang with his usual purity and beauty of tone, but his Manrico was a decidedly unimpassioned one, and Mr. Bastianini, so valuable an artist vocally, lacked the expression needed to make the Count di Luna convincing.

Indeed, with the exception of Claramae Turner, an exceptionally fine Azucena, the performance limped along and might rather have been given in concert version.

Bruno Bartoletti did not appear to best advantage on this occasion, his Lyric debut, as he did in later performances.

In a repeat performance of *Trovatore*, Gertrude Ribla sang and acted the taxing role of Leonora with so much élan and tonal opulence that both Bjoerling and Bastianini responded with the fervor their roles demand. In fact, the entire cast functioned with a vitality that kept the performance alive from start to finish.

■ The Berlin Philharmonic Orchestra, conducted by the magnetic Herbert Von Karajan, played three concerts to capacity audiences in Orchestra Hall Oct. 26, 27, and 28. The splendid orchestra, with a superb string section not matched by its woodwinds, opened the first program with a stirring performance of Strauss' "Don Juan," wonderfully colored, articulate, and exciting.

A refined, beautifully musical, and meticulously Mozartean performance of the A Major Violin Concerto by Mozart, played by Wolfgang Schneiderhan, was followed by a heroic reading of Beethoven's "Eroica" Symphony.

■ The Chicago Symphony Orchestra need fear no comparison when the full ensemble is at its peak, as it was when Reiner lifted his magic baton to conduct the fourth program of the midweek series of the current

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season, Oct. 25. A flawless and, at times, exciting performance of Tchaikovsky's Serenade for Strings and Ravel's Spanish Rhapsody preceded the closing work, Bartok's Second Piano Concerto. Geza Anda negotiated the enormously difficult solo portion with complete mastery, so that Mr. Reiner and the orchestra were able to achieve with Mr. Anda a remarkably homogeneous performance.

■ In its concert at Orchestra Hall, Oct. 7, the Stockholm Gosskör (Boys' Choir) presented a number of compositions by Swedish composers as well as standard literature from Handel, Bach, Mozart, Schumann, and Brahms. After the initial stiffness of the first few numbers had worn off, the boys displayed flexibility of phrase, firm, steady tone, and excellent pitch—a tribute to their conductor, Erik Algard.

The spontaneous singing of the Swedish folk song group was especially delightful, the accordion adding a festive and colorful note. The two young soloists, Ragnar Blomstrom and Bernt Lund, added much to the success of the program.

■ Alcestis Bishop, violinist, and Joseph Rezits, pianist, presented an interesting and tastefully chosen program of sonatas by Mozart, Debussy, Schubert, and Robert Palmer, to a full house at Fullerton Hall on Oct. 14. The individual styles of both artists were focused on the material at hand, resulting in a high type of ensemble playing. The performance of the charming Schubert Sonatina proved that a composition of such simplicity becomes a gem in the hands of two such fine artists.

The recently written sonata by John Palmer, a dissonant, sombre, and sensitive composition, was given a most sympathetic performance by Miss Bishop, who surmounted the difficulties of intonation with complete mastery.

DOSHA DOWDY and RENÉ DEVRIES

CINCINNATI

■ The second week of October found the musical season of Cincinnati in full swing. On Oct. 18, the Cincinnati Matinee Musicale Club opened the season with an impressive piano recital by Paul Badura-Skoda, whose U. S. debut was an outstanding event of the Symphony Orchestra's program several years ago. Now reaching full artistic stature, the young pianist was particularly compelling in the classical repertoire. A Partita by Jeno Takacs, now on the faculty of the College-Conservatory of Music, proved interesting to the more progressive ears of the pianist's receptive audience.

Two factors signalized the Cincinnati Symphony Orchestra programs of Oct. 19-20: the presence of Richard Tucker as soloist, and the performance of Ralph Vaughan Williams's Eighth Symphony. Tucker's is one of the great voices of our time. But oratorio is not his forte, if the aria "If With All Your Hearts" from Mendelssohn's "Elijah" is a sample. It had absolutely no spiritual communication. In the operatic repertoire, however, he was in his element. But to this listener, who considers a Rodolfo by Tucker some years ago among the highlights of his concert-going experience, the celebrated tenor's voice sounded metallic, pushed and hard, and his guttural attacks pure affectation. The audience, apparently impressed by sheer volume of tone, did not share this opinion, for it cheered Tucker to the echo and demanded encore after encore.

Of far greater musical importance was the first Cincinnati performance (and perhaps the United States premiere) of the Symphony No. 8 by Ralph Vaughan Williams. With this new work, the dean of English composers—and still, in spirit, the youngest of them all—takes his place in the Verdian niche with those octogenarian composers whose finest works came towards the sunset of a glowing career. The Vaughan Williams 8th Symphony is marked by grandeur, freshness, warmth, and wit. It is one of today's best and most significant monuments to the symphonic form. Thor Johnson and the Cincinnati Symphony orchestra played it with virtuosity.

The third pair of symphony concerts (Oct. 26-27) opened with a world premiere of an overture by Wallingford Riegger. Attenuated in its nature, largely contrapuntal in its structure, the work appeared (at one hearing) to be a great deal of fuss and fuming about little. And the audience reception was something less than lukewarm. A carefully lucid but rather somnolent reading of the Brahms Symphony No. 3 at the hands of Thor Johnson followed, but this indefatigable conductor still lets an intangible portion of the Brahmsian spirit slip through his fingers.

The concert's high point and center of interest came with the spectacular United States debut of Sergio Perticaroli, a young pianist from Rome, of startling technique, dazzling gifts, and stunning attainments. The ostentatious display of his vehicle, the Khatchaturian Concerto, was tempered with admirable self-containment in addition to a sense of poetry, where none actually exists. Thor Johnson and the Cincinnati Symphony Orchestra provided their usual, judicious collaboration in this exciting pianistic debut.

■ Another singer of international fame graced the Cincinnati musical scene when Inge Borkh opened the Artist Series on Oct. 26, assisted by her husband, baritone Alexander Welitsch. Miss Borkh's extraordinary success at the last May Festival attracted a large audience, which was rightly enthusiastic at the statuesque singer's offerings. Her voice is of majestic proportions, golden quality, and deft production; her art in opera and the more intimate field of lieder (of which there were lamentably few on the program) is enviable. If one has a

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criticism, it lies in the surprising unintelligibility of her English texts. This was not so evident, however, in Magda's aria from *The Consul*, since Miss Borkh's strong point lies in her dramatic projection. Mr. Welitsch filled out the program's empty spots with much movement and gusto. James Quillian presided at the piano.

LOUIS JOHN JOHNEN

Scene from Leslie Kondorossy's new opera The Unexpected Visitor, *performed in Cleveland and recorded for rebroadcast to Europe by the Voice of America.*

CLEVELAND

■ After an absence of a decade the Boston Symphony Orchestra paid us a fleeting visit. Fleeting, indeed; for the entire procedure was consummated within a short hour (and a 15-minute intermission). Cleveland, proud of its own magnificent orchestra and its eminent conductor, has every reason to expect of a visiting first class organization a somewhat different program from the one offered—regardless of the excellence of performance. A program consisting of Bach's B Minor Suite, Debussy's "Iberia," and Tchaikovsky's "Pathétique" can hardly be considered an adequate list, albeit Charles Munch is a dedicated interpreter of the music he offered.

■ At the third pair of concerts, concertmaster Josef Gingold was heard in a beautiful performance of a composition written for him by Bernard Rogers, entitled "Portrait for Violin and Orchestra." An introspective work, it avoided all showiness and virtuosity. Skillfully combining the classic with the modern approach, it is a study for the musician rather than the layman. In Saint-Saens' Rondo Capriccioso the soloist found ample opportunity to let his virtuosity speak eloquently. There was an ovation for soloist, composer, and conductor. Mr. Szell marked this Schumann anniversary year with a romantic performance of the First Symphony.

Leon Fleischer, whose tremendous musical development we have been following since he first appeared here in his teens, was the feted soloist at the fourth pair of concerts and again demonstrated his unfailing musicianship and interpretative powers in the Cesar Franck Symphonic Variations and in Rachmaninoff's Paganini Variations. Soloist, conductor, and orchestra formed an admirable ensemble and aroused the overflow audience to vociferous enthusiasm. Haydn's Oxford Symphony opened the program, followed by a singularly arresting composition by Charles Ives, heard here for the first time. Entitled "The Unanswered Question," it is a short interlude between strings, muted throughout, four flutes, and one trumpet, and requires three conductors—two on stage, and one in the wings to direct the trumpet. Fascinating to watch, not much to hear! It was a pleasure to renew our acquaintance with Samuel Barber's "Music for a Scene from Shelley" on this same program.

■ The first of two evenings of operatic works by the Cleveland composer Leslie Kondorossy was attended by a friendly audience. *The Voice*, a one-act fantasy, had been heard previously; *The Unexpected Visitor* and *The Two Imposters*—respectively, a drama and a comedy—received their first performance. Musically descriptive of their stories, both compositions were attractive with an easy flow of melodic content. The libretti and lyrics by Caroline Kulin, who also served as narrator, were felicitiously contrived. The composer conducted the small orchestra. Staging and scenery was suggestive and well arranged. It would serve the composer well to have these one-act works professionally staged and performed to realize their full value.

ROSE WIDDER

PHILADELPHIA

■ Pianists made the news during the October-November fortnight, with the return of one of the world's great artists and the local debuts of two other internationally known players.

The welcome return was that of Guiomar Novaes. Generally called "the world's greatest woman pianist," her playing of Beethoven's Fourth Concerto with the Philadelphia Orchestra did nothing to disprove that. (See the *Courier's* "New York Concert and Opera Beat.") But, for many, the real test of an artist's ability is in recital, and here Mme. Novaes is unexcelled. By far the largest audience in the 15-year history of the Tri-County Concerts Association was enraptured; an overflow filled the Radnor High School gymnasium, and scores more were turned away, since no standees were permitted.

■ One newcomer was Philippe Entremont, 22-year-old French pianist, who revealed a prodigious technique in the local premiere of Andre Jolivet's Concerto, and a good tone when he could be heard through the array of percussion instruments which enliven these "travel posters" of three continents. The soloist made an excellent artistic impression in Rachmaninoff's Rhapsody on a Theme of Paganini.

■ The other keyboard debutant was Andor Foldes, making a belated local bow, as soloist in Mozart's Concerto No. 17 in G with the New Chamber Orchestra. Nicholas Harsanyi's group sounded in mid-season form at its opening concert. Foldes revealed a clean technique, and clear tone nicely scaled to Mozartean requirements. But the interpretation on the whole was uninspired.

■ The New York City Opera Company sparkled, vocally and dramatically, in *Mignon*, on Emma Feldman's All Star Concert Series. Beverly Sills scored as Philine and Frances Bible did well in the title role, as did Richard Verreau as Wilhelm Meister. Jean Morel conducted with true feeling for the beauty and brilliance of the score. But ah, those sets!—or lack of them. One appreciates the Leinsdorf-Kerz aim toward simplification, but this "scenery" didn't even rate an E for effort.

■ The Philadelphia Grand Opera Company's *La Bohème* had nice sets, all right, but nothing like the evidence of rehearsal that marked *Mignon* the night before. Here the staging was deficient; the first-act horseplay was subdued, and Brian Sullivan, a personable Rodolfo, had eyes not only for Mimi but always for the conductor, Carlo Moresco. Helen Greco again made an agreeable impression as Mimi; she sang and acted convincingly. Hugh Thompson and William Wilderman did well as Marcello and Colline.

■ A once-in-a-lifetime musical experience was the double debut here of Irmgard Seefried and Dietrich Fischer-Dieskau, presented in their only American joint recital by the Philadelphia Forum. The entire program was devoted to Wolf's "Italian Songbook." The two superb singers had the equally superb collaboration of Paul Ulanowsky at the piano.

■ Still another debutante was Mattiwilda Dobbs, who gave the annual recital at Zion Baptist Church. While Miss Dobbs does not have a great voice, she uses it with musical intelligence and displayed fine breath control in florid numbers, and limpid vocal beauty in sustained Handel passages.

SAMUEL L. SINGER

THE INTERNATIONAL SCENE

GERMANY

■ Until now Düsseldorf has had a third-rate opera company, while Duisberg, no more than 25 kilometers away, has been satisfied with visiting guest companies from other cities. With the beginning of the 1956-57 season, both cities have combined their subsidies, thus creating the Deutsche Oper am Rhein Düsseldorf-Duisburg. An unusually strong company has been assembled by Dr. Hermann Juch, former General Manager of the Vienna Volksoper, the Viennese flavor of which is clearly marked. Three hundred performances are to be given per year at the Düsseldorf opera house, 150 at the Duisburg Stadttheater (which has a similar contract with the Düsseldorf Schauspielhaus). Some of the productions are to be exchanged between both cities, others will be performed only in one house (and, maybe, move for the next season to the other city). Artistic staff, singers, chorus, and ballet are shared by both communities, while each house has its own technical staff and orchestra. American members of the ensemble—either resident or guests—are Anne Bollinger, Margarita Kenney, Jean Madeira, Astrid Varnay, Philipp Curzon, Randolph Symonette, and Dr. Herbert Graf. An undertaking of terrifying proportions, one wonders how the responsible people will overcome its gargantuan financial, administrative, and artistic problems.

The inauguration of the new season was a grand scale society event, a West German imitation of the launching of the new Chicago Lyric Theater about two years ago. Together with the tickets, parking certificates for cars were issued. If somebody was missed, it was not so much Madame Callas as Miss Claudia Cassidy! Indeed there was unlimited praise for the wonderful "ensemble culture" with which the Düsseldorf audience celebrated itself on this occasion.

Four premieres followed in quick succession, of which I have been able to attend three: *Elektra* at Düsseldorf, and at Duisburg *Falstaff* and Carl Orff's *Die Bernaurin*. *Elektra* received a reasonably good production. If not quite so thrilling as it might have been, the fault probably lies with Herbert Graf's rather outmoded directorial approach, Karl Böhm's superficial coaching of the singers, some coarse orchestra playing, and the strangely ineffective interpretations given by Elisabeth Hoengen and Rudolf Lustig as Klytemnestra and Aegisth respectively.

The title role was sung by Astrid Varnay. In matters of sheer power and magnificence of voice she has no equal among today's Elektras. But there can be little doubt that she would be able to rise to even greater heights if she were collaborating with a more sympathetic conductor (I am thinking of Reiner or Kempe) and director (perhaps Dr. Rott from Vienna would be the right man). If she could stick to her present stunning and stark conception and yet extend its psychological scope through those innumerable nuances hinted at or wholly hidden in Hofmannsthal's text and Strauss' score, she could easily become the one and only Elektra of our time. Hilde Zadek's Chrysothemis was marvelous: the absolute fulfilment of this role, an incarnation of womanhood; and what a joy to listen to her pure soprano soaring upwards, carried by the sweeping phrases of the most beautiful commonplace music ever written. And what weight Randolph Symonette bestowed on the momentous statements of Orest! He has just the right presence for this stationary character who radiates purity and dignity.

■ The Duisburg *Falstaff* was less pretentious, but in the end more successful. Bad, almost non-existent direction, and a mad décor could not spoil the impression that, musically, this was a well-rehearsed performance. I don't know whether Alberto Erede was responsible for this or Albert Grüber, who had taken over the production after Erede had suddenly fallen ill a few days before the premiere. Crisp and polished, caressingly shaped orchestral playing (how much better this orchestra is than the one in Düsseldorf!); cultivated, beautifully phrased ensemble singing; young, good-looking, even charming singers with light, blithe voices: a homogeneous cast, which made it difficult to single out one or another member. Otto Wiener, a vocally perhaps too undernourished Falstaff and not much of Shakespeare's immortal guy either, nevertheless sang meticulously. More within Shakespeare's realm were the angry Mr. Ford of Heinz Imdhal (a singer of great promise!), a honey-voiced youngster; Rudolf Francl's Fenton; and the quartet of adroitly mischievous women: Dorothea Siebert (Mrs. Ford), Vilma Georgiu (Nannetta), Martha Deisen (Mrs. Quickly), and Hanna Ludwig (Mrs. Page).

Orff's *Bernauerin* is a work in a class of its own. (Which of his works is not?) Dealing with the famous 5th-century story of the love of Albrecht, Prince of Bavaria, for Agnes Bernauer, a barber's daughter from Augsburg, and its tragic complications, it is a spectacle, written in a sort of medieval Bavarian dialect, to be performed by actors and a singing chorus. The orchestra, heavily furnished with percussion instruments of all kinds, has to bridge the single scenes, provide the occasional melodramatic accompaniment, and act as a foil to the chorus. There is not much solo singing, and the two main roles

PHILIPPA SCHUYLER, *young American pianist, sails aboard the* S.S. Flandre *for engagements in Holland, the British Isles, and Scandinavia, including numerous TV appearances. She returns on Jan. 1 for an extensive tour of this country and South America.*

ROBERT CASADESUS, *celebrated concert pianist, arrives by air for the start of his North American tour, which will take him to eleven cities. His first concert was with the N. Y. Philharmonic on Nov. 1.*

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are given to actors: in this case to Käthe Gold and Fred Liewehr, both from the Vienna Burgtheater. One may question the too incidental role which is given to the music, but one must admit that the whole spectacle breathes music, exploding into hammering choruses, the staggering force of which is not easy to resist.

Another question is whether Orff has been successful in giving his story that universal (sort of "everyman") appeal, which alone could make it acceptable outside of the Bavarian frontiers. I am afraid that this is not the case. It is much too local in its whole design to be exported even to North Germany, let alone abroad (Austria excepted, of course).

There is only one word for the Duisburg production: brilliant. Conducted by Georg Ludwig Jochum, directed by Dr. Adolf Rott and designed by Robert Kautsky, it tried to accentuate the work's general applicability. The Bavarian dialect was toned down somewhat in favor of a broader South German-Austrian conception. If this was a rather conformist approach, cutting the work away from its roots, it was the only possible way to win over an on the whole shockingly unappreciative audience. Thus, it fell exactly between two chairs. If any proof was needed that Orff's *Bernauerin* cannot be transplanted from its Bavarian soil, the Duisburg reaction supplied it in abundance!

HORST KOEGLER

TORONTO

■ A very busy October was highlighted by visits of two magnificent musical organizations from Europe, the Royal Danish Ballet and the Berlin Philharmonic. The Ballet gave us some of the most exquisite dancing we have seen in many a moon, although we might have hoped for a more interesting selection of works—more "modern," if you wish. As for the Philharmonic with Von Karajan conducting, the orchestra more than equalled its performance of two years ago in Toronto. Beethoven's Third Symphony, which closed the program, provoked a standing ovation.

■ The annual Eaton Auditorium Series opened with a recital by Robert McFerrin, Metropolitan Opera baritone. Although he has a good, well-trained voice, if not overly colorful, there was little excitement manifested by either singer or audience. Sometimes one would prefer a program running the gamut of very good to very bad to one that can at best be called politely neutral, as was the case in McFerrin's debut here.

■ Canadian musical comedies are few and far between, but this month two local companies presented works in this field: *The Optimist* by Mavor Moore (based on Voltaire's *Candide*), and *Salad Days*. I visited the first and was very impressed with its originality both in book and music. Moore is a prominent Toronto actor, playwright, and producer, and his songs,

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CAMILLA WICKS
Violinist

some of them at least, can stand up to some of Broadway's best efforts. Much credit should also go to Howard Cable for the orchestrations (five instruments, including the pianist-conductor, but these five were enough).

■ A distinctive program of Baroque music for recorder, cello, harpsichord, and soprano thrilled a small audience at the Royal Conservatory on October 18. Virtuosity on the recorder was shown by Hugh Orr, with Greta Kraus, harpsichord player, barely a second best. Delightful gems by Telemann, Handel, Bach, and Scarlatti were the concert's fare, and if at times the cello and soprano had to surrender necessary volume in order to match the harpsichord, one could forgive that in view of the wonderful musicianship so apparent in every note. Never have I heard the recorder played with more style or better tone quality than on this occasion. Concert managers, please take note. EZRA SCHABAS

VIENNA

■ The season this year, as last, started with American artists. The New York City Ballet opened the season at the Vienna State Opera and provided a glamorous beginning. Since Vienna has lost its own ballet tradition, it has to rely on the short guest performances of important foreign ensembles. The New York City Ballet gave the Vienna public, for the first time, a taste of modern ballet. No other group had a similar success or enjoyed the same interest. The opening evening resembled in its splendor the opening of the new Opera House. The productions of Balanchine and Robbins were discussed for days.

■ Following the orchestras of Philadelphia and New York, the Boston Symphony was heard under Charles Munch. The success of the orchestra was overwhelming, and the breathtaking virtuosity of the woodwinds had the audience and the critics raving.

■ One can scarcely consider a guest performance of Dimitri Mitropoulos as the appearance of an American artist, since in a very short time he has acquired "home rights" in Vienna as he did in Salzburg. We owe it to him that for the first time in the Philharmonic subscription concerts a work of Schoenberg was played. "Pelleas and Melisande," a post-romantic composition, was accepted by the audience of these concerts, which is very much rooted in tradition, rather hesitatingly; but with great enthusiasm it took to Richard Strauss' "Alpine Symphony," which under Mitropoulos sounded like great music. With the same program Mitropoulos and the Vienna Philharmonic went on tour, visiting among other places, the Venice Festival.

The single guest appearance of Mitropoulos at the Opera was a triumph. Puccini's *Manon Lescaut* with Carla Martinis, the Czech tenor, Ivo Zidek, and the young Eberhard Waechter, was an operatic evening which had the tension too long missing from State Opera performances.

The long-awaited premiere at the State Opera under the new aegis of Karajan (though he did not conduct it) was Wagner's *Tannhaeuser*. And it was a fiasco, resulting in a theatre scandal the like of which has not happened here since Karl Boehm was forced to resign as opera director by the booing of his audience. The disappointment of the Viennese public expressed itself in a manner in line with the uncultured happenings on stage. The singer of the title role, Rudolf Lustig, was met at the stage door by the standees and driven out of the Opera House by booing. He was even bodily attacked until he almost collapsed. Since this event, the singers no longer appear before the curtain at the end of the act or the performance. An alienation between the opera and the audience has taken place which is unique in the pages of Viennese musical history.

About the performance itself; it was an unsuccessful attempt to transplant the neo-Bayreuther style to Vienna. The well-known Bayreuth unification set, conceived by the German Gerd Richter in a blue-cold emptiness, was received with a concert of boos by those who attended the premiere. Moralt conducted. Gielens was stage director. The young baritone of the State Opera, Eberhard Waechter, had a great success as Wolfram. Traute Richter made her debut as Elizabeth, but not much impression.

■ An unexpected and very great success was enjoyed by the La Salle String Quartet of Colorado College. Schoenberg's F Minor Quartet reminded the Viennese of a neglected work of one of their own great composers. ERICH JANTSCH

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SCHOOL NEWS

By GID W. WALDROP

Ninth Hartt Institute of Contemporary American Music

The ninth annual presentation of the Institute of Contemporary American Music, sponsored by Hartt College of Music in Hartford, Connecticut, will be held on Nov. 18 and 19. Planned as a two-day festival, this season's Institute will feature compositions by composers representing the midwestern states, according to Dr. Isadore Freed, noted composer and chairman of the events, who is head of the composition and theory department at the college.

Contemporary American writers, whose music will be performed during the festival, are John Becker, Gordon Binkerd, Frank Bohnhorst, Robert Delaney, Anthony Donato, Ross Lee Finney, Grant Fletcher, Bernhard Heiden, Karel Jirak, Burrill Phillips, Leon Stein, Leo Sowerby, Alexander Tcherepnin, and Robert Wykes.

Works by 39 American composers have been brought to Hartford with one purpose in mind—to reveal the character, scope, and fertility of contemporary American musical thinking. This season's Institute will accent a new viewpoint. It is the start of a series of regional festivals in order to see whether the creative impulses in America are regionally colored; whether the West thinks differently from the East; the Southwest from the Midwest, etc.

Underwood Heads Music Therapy Association

Prof. Roy Underwood, head of the music department at Michigan State University, is the new president of the National Association for Music Therapy. The association elected Prof. Underwood at its annual meeting, Oct. 18-20, in Topeka, Kansas.

Prof. Underwood was among the founders of the music therapy organization, which seeks to develop the use of music in medical therapy and patient rehabilitation. M.S.U. will be host to the music therapists next year when the annual meeting is conducted on the East Lansing campus, Oct. 10-12.

Bukofzer Collection To California University

A library of more than 2000 volumes, with particular emphasis in the field of music, has been bequeathed to the General Library of the University of California on the Berkeley campus. The collection is that of the late Manfred Bukofzer, noted musicologist, scholar, and long-time member of the University of California faculty, and his late wife Ilse Bukofzer.

The musical portion of the Bukofzer library consists of 450 books on music, 150 miniature scores and 400 miscellaneous scores and editions of music. In addition, there is a collection of more than 300 offprints sent to Professor Bukofzer by colleagues working in kindred fields, particularly medieval music and ethno-musicology.

New Student Aid Plan at St. Louis

Nathan Sacks, Director of the St. Louis School of Musical Arts, has announced a new policy of aid to advanced and talented students. Mr. Sacks said: "We have long had it in mind that our serious students, who wish to obtain public recognition of their development as artists, are entitled to as much help as we can contribute. We therefore announce that our artist student, Leo Reiser, will give a Scholarship Fund Piano Recital on Nov. 25 at the Wednesday Club Auditorium and that the net proceeds from this recital will be applied to his further development towards his career."

National Music Fraternity Honors Ruth Slenczynska

Anticipating her appearance on Oct. 27 as soloist with the New York Philharmonic-Symphony Orchestra, Delta Omicron, national professional music fraternity conferred national honorary membership on pianist Ruth Slenczynska in a special ceremony Oct. 23 in New York City. The initiation, under the sponsorship of the Delta Rho chapter of the fraternity at Adelphi College, was held at the studio of Russell Holliger. Roxine Beard Petzold, National President of Delta Omicron, presented the fraternity's pin to Miss Slenczynska.

The first of four concerts by THE SATURDAY CONSORT *at Carnegie Institute, Nov. 3, was devoted to English music from Chaucer to Milton and was performed on early instruments. Left to right:* ROBERTA STERNE, COLIN STERNE, KARL NEUMANN, PATTY GROSSMAN, CONRAD SEAMAN, HOMER WICKLINE.

FACULTY APPOINTMENTS

■ New members of the Royal Conservatory of Music of Toronto Faculty for 1956-1957 include Patricia Blomfield Holt, piano (private and group classes) and music appreciation; Margaret Holman, Patricia L'Heureux, Lily Melnyk, Sondra Verity, Marianella Van de Wall, piano; Jack Montague, violin (private and group classes); Stanley Wood, oboe.

■ Morris D. Hayes has joined the University of Wisconsin Extension music department as an instructor of music. Hayes comes to the University from Pueblo, Colo., where he served as vocal music supervisor of the Pueblo public schools. He will replace Edward O. Hugdahl, who resigned to become director of music at Sherman Park Lutheran Church in Milwaukee.

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■ The Board of Trustees of the Turtle Bay Music School (New York) at their October meeting announced the retirement of Miss Eleanor S. White, its Founder and Director since 1925. She has been succeeded by Miss Ruth Kemper, formerly Associate Director. Miss Kemper is also currently President of the National Guild of Community Music Schools.

■ The Claremont String Quartet will perform 13 concerts and conduct 13 master classes at the University of Delaware in Newark, Delaware during the 1956-57 season. The Quartet is affiliated with the university in a resident capacity.

COLLEGE PRODUCTIONS

■ The Northwestern University Chamber Music Society, composed of 10 faculty members in the school of music, presented its first fall concert on Oct. 28. Keynoting the program was a Woodwind Quintet by Anthony Donato, Northwestern professor of theory and composition. The Quintet was first performed on a radio broadcast in 1956.

■ A concert of works by Columbia Composers was held at Barnard College Oct. 23. The following composers were represented: David Williams, Judith Dvorkin, Raoul Pleskow, Allen Brings, and Genevieve Chinn.

This concert was the first in a series to be given by the composition students of Columbia University Graduate School on the Columbia campus and in the Museum of the City of New York. The next performance will be at the museum on Nov. 18.

■ Benjamin Britten's full-length chamber opera, *Albert Herring*, will have its first New York performance with orchestra on May 1, 1957 by the Opera Department of the New York College of Music. The production will be staged at Kaufmann Concert Hall of the YMHA, 92nd Street and Lexington Avenue, with Siegfried Landau as music director and Albert Felmar as stage director.

The only previous New York performance of the opera was given in June 1952 in a student production by Opera Futures. At that time piano duet accompaniment was used. *Albert Herring* had its introduction to American audiences in August 1948 at the Berkshire Music Center, Tanglewood, Mass., under the direction of Boris Goldovsky.

■ A festival of Renaissance and Baroque Music and Art will be held at Wilson College, Chambersburg, Pa., from Friday afternoon, Nov. 16, through Sunday morning, Nov. 18, 1956. There will be no charge for admission to any of the events, as the entire festival is free to the public.

Recitals will be given by Ralph Kirkpatrick, harpsichordist; Suzanne Bloch, lutenist; the Saidenberg Chamber Ensemble; and by the Wilson College Choir and members of the Wilson College music faculty.

THE DANCE

By ROSALYN KROKOVER

■ After a month of relative quiet on the New York dance front Iva Kitchell broke the spell by moving into the Bijou for a ten-day run. She brought with her a lot of fun, a format new to New Yorkers (one that had been seen previously only on tour) and that indispensable accompanist-pianist-composer and general assistant, Harvey Brown.

Not only did Kitchell spoof and hoof through every form of dance and anything else that may come to her mind. She took you backstage on stage, and revealed all of the mysteries of lightning-fast costume and character changes. The latter part is what is new.

From a program of 26 listed numbers the dancer announces and picks one at random. With her costumes and dressing table on stage, and the audience as a mirror, she talks, sings, pantomimes, and dances her way through about a dozen characterizations, never leaving the stage except at intermission. Most of the choices for opening night took off on the various dance forms—Dance Espagnol, Chorus Girl, Non-Objective, Pseudo-Voodoo, Something Classic, Ze Ballet, and Bacchanale. These just about covered everything from a 1920 vintage chorus girl to an opera ballet from *Samson and Delilah*. Among new dances were *Fantasy for Body and Piano* and *Valse Triste*. All are clever, some are hilariously funny.

Over the years many words have been written about the Kitchell approach to humor and clowning. What is of especial interest now is the technique she has evolved in cementing her show into one continuous unit. She links her numbers with casual remarks, pointed gesture, and pantomime that always manage to set the tone for what is coming.

Her costumes are ingeniously designed so that they can be put on or taken off with a minimum of gesture. The manipulation of her hairdos have to be seen to be believed. It is in these changes that a new facet of Kitchell's talent reveals itself. It has been hinted that she plans a farewell tour next season. Perhaps it will be farewell to Iva Kitchellova, the dancer, and hello to Iva Kitchell, the pantomimist. At least, we would like to think that way.

■ An event that was anticipated with excitement and turned out to be a disappointment was the Paris Ballet of Lycette Darsonval, at the Brooklyn Academy of Music. Ballet as a theatrical form is, after all, very demanding. It needs good sets, lighting, orchestra, and a fairly large company—in other words, all the trappings. Ballet in chamber form has never been successful, and the little Paris Ballet is no exception. This is not to say that there were not talented dancers in the group; there were. But watered down ballet in concert form is thin indeed.

Lycette Darsonval, the premiere danseuse-étoile of the Paris Opera

IVA KITCHELL

Ballet, and Gerard Ohn, her leading dancer, the premiere of the Ballet des Champs-Élysées, worked hard along with their assisting dancers—Genevieve Godefroy, Violette Lautard, Alice Bess, Joelle Lancret, Robert Poujol, and Luis Diaz. They all had technique; could leap high, spin, and toss off series of entre-chat-six; but what they lacked was artistry and the choreography in which it could be displayed. Mlle. Darsonval's choreography was extremely conventional and without imagination. There were a series of divertissements set to music of Gounod: another version, the third seen here, of De Banfield's *Combat:* a dance for trio set to Saint-Saens Rondo Capriccioso: Pas de Deux Classique Espagnol from the Minkus *Don Quichotte* after Petipa, and the third act of *Sylvia*. Gilbert Mellinger and Zenon Fishbein supplied the accompaniments on two pianos.

■ Another import this fall has been the Yugoslav State Company of folk dancers, musicians, and singers from Belgrade. This is a group headed by Olga Skovran, who is the director and choreographer. After an appearance at Carnegie Hall the large company took off for an extended tour of the United States.

This was a well-trained and versatile group. The rhythms and music were fascinating and the dances were as varied as the bordering countries of Yugoslavia. One could easily detect the influences of the many countries; even a country not directly connected, such as Turkey, was very much in evidence. The Balkans are such a conglomeration of races that the music and dances cannot help have great variety and a broad appeal.

■ Our own contemporary dancers are also on the move. Sophie Maslow gave a program of her works—*Manhattan Suite*, *Anniversary*, and *The Village I Knew*—at the same auditorium. Along with William Bales, who was a member in the former trio of Maslow, Bales, and Dudley, Miss Maslow's company included Alvin Ailey, Billy Kirpich, Muriel Manings, Gene McDonald, Martin Morginsky, Beatrice Seckler, Ethel Winter, and David Wood. . . . May O'Donnell, who had to postpone her concert because of an injury, is scheduled for the evening of Nov. 23 at the Brooklyn Academy of Music. . . . On Nov. 27, Bhaskar and Company will make a first Amercian appearance in dances of India at the same hall. . . . And Angna Enters gave her program of impersonations there on Nov. 9. . . . The Hunter College Playhouse will have its first dance concert of the season when Donald McKayle and his company appear there on Nov. 24.

NEWS

(*Continued from page 7*)

commissioned work by the American composer Walter Piston. Piston's work, which brought the total of world premieres presented by the Louisville Orchestra since 1948 to 118, is entitled "Serenata."

"Serenata" and the world premiere of Arthur Berger's "Polyphony for Orchestra" will make up the program at the first concert in the Louisville Orchestra Saturday Matinee Series on Nov. 17. This is a special series devoted exclusively to contemporary music commissioned by the Louisville Orchestra.

Another Louisville Orchestra commissioned work scheduled for a first performance in November is Roger Goeb's "Concertino II," which will be performed at the Nov. 28-29 Subscription Concerts.

■ Partita Opus 58, a composition of the American composer Jeno von Takacs, a resident of Cincinnati, will have its New York premiere at Paul Badura-Skoda's only New York recital on Saturday, Dec. 8, at Town Hall.

Mr. von Takacs, a native of Austria, has dedicated this composition to Mr. Badura-Skoda, the renowned Austrian pianist.

Alec Wilder Signed For Schweitzer Film Score

Alec Wilder has been signed to compose a special score for "Albert Schweitzer," the definitive film biography of the famed philosopher, theologian, and "jungle doctor," it was announced by Jerome Hill, producer and director of the ambitious venture. This will be the well-known composer's debut as a composer for films.

Dr. Schweitzer himself wrote the narrative for the film, with Thomas Bruce Morgan contributing an introductory commentary. Now in the final editing stage, the picture will have its world premiere in New York in mid-January.

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